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For exhibitor's information and house organ, cast and synopsis of
"THE AMAZONS"

CAST

TOMMY.	.	.	.	.	.	.	.	.	MARGUERITE CLARK
WILLIE	.	.	.	.	.	.	.	.	ELSIE LAWSON
NOEL .	.	.	.	.	.	.	.	.	HELEN GREENE
LORD LITTERLY	.	.	.	.	.	.	.	.	WILLIAM HINCKLEY
MARCHIONESS OF CASTLEJORDAN	.	.	.	.	.	.	.	.	HELEN ROBINSON
LORD TWEENWAYS	.	.	.	.	.	.	.	.	EDGAR NORTON
DE GRIVAL	ANDRE BELLON

Directed by Joseph Kaufman.

Cameraman, William Marshall

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Sept. 2, 1917
Nov. 2, 1917
Jan. 2, 1918

The Amazons
Bob's Diary
Bob's Diary
Bob's Diary
Bob's Diary
Bob's Diary
Bob's Diary
Bob's Diary

The Rice Mark
Love Letters
Love Letters
Love Letters
Love Letters
Love Letters
Love Letters
Love Letters
Love Letters
Love Letters

The Goodness Chapter
Clever Mrs. Taylor
The Widow's Wife

CLARA

DAISON

ETHEL

For exhibitor's information and house organ, cast and synopsis of
"THE AMAZONS"

CAST

MARGUERITE
ELISIE LANE
HELEN GORE
WILLIAM HINCH
HELEN ROBIN
EDGAR MORT
ANDRE BELL

TOMMY
WILLIE
NOEL
LORD LITTERLY
MARCHIONESS OF CASTLEJORDAN
LORD TWEENWAYS
DE GRIVAL

MARGUERITE CLARK

in The Amazons



Exhibitors Aids
AND

PRESS BOOK

Presentation

ADOLPH ZUKOR
presents

Marguerite Clark

IN

The Amazons

By Sir Arthur Wing Pinero

A Paramount Picture



SYNOPSIS

The Marchioness of Castlejordan and her husband have had three deep disappointments in the shape of three charming daughters, Noel, Willie and Tommy. Both the Marchioness and her husband longed for strapping boys to ride with them behind the hounds and perpetuate the old family name.

To offset the disappointment, the Marchioness, whose husband died during the childhood of his girls, brought up the three girls as nearly in the manner of sons as possible, much to the scandalization of the villagers to whom the antics of the hoydenish and charming trio was a constant source of gossip.

They wore boys' clothes constantly around their home village and when Tommy, the youngest and most hoydenish, was invited for her yearly visit to some relatives at London, it cost her many a pang to leave them behind. In fact on one visit she managed to smuggle in her dress suit and evening hat and after two or three days of decorous life in the hateful girls' frills and ruffles, she rebels.

Putting on the dress suit and silk hat she slips out of the house, takes a cab and orders the driver to take her to the "liveliest music hall in London." Here she meets with trouble in the shape of a Cockney bully who tries to fight her but whom she cleverly knocks down with a quick blow that she and her sisters had learned in their thorough boxing lessons. Frightened at what she had done, she jumped from the box and runs from the theatre with the crowd at her heels.

Desperate, she jumps into a passing automobile where is sitting young Lord Litterly, the catch of the season. He is astounded at the adventure but admires the pluck of the "little fellow" and takes her to his rooms. There he discovers that it is a very charming young lady whom he has so summarily rescued. Tommy who has fainted comes to and finds herself in a strange room.

Jumping to the window she threatens to jump out if they come near her, and on the valet, moving a step, the impetuous young lady actually does jump, and gets back to her relatives who are shocked and send her home in a hurry.

Here she enjoys herself to the utmost relating her adventures to her envious sisters. They also have had adventures and tell her of a party they attended where were two ravishing young men who insisted upon sending them flowers, etc., much to the disgust of their mother, the Marchioness, who cannot yet realize that her tomboys have grown to young ladyhood.

The sisters arrange a meeting with the two men in their large gymnasium one evening without including Tommy in their plans. The latter catches them and resolves to see "what's up." Their maid has also arranged to see Lord Litterly at the same place, for she is the daughter of his old nurse and he brings her news of her mother.

Tommy crawls along the roof until she literally "drops in" through a skylight. Her astonishment at seeing Lord Litterly who had rescued her is no greater than theirs at seeing her and it is some time before explanations can be made. However, all turns out for the best and even the Marchioness, seeing that "girls will be girls" gives the three couples her blessing and a triple wedding follows shortly.

JUST WHAT YOU WANT TO KNOW ABOUT "THE AMAZONS"

This is the biggest box office attraction that has ever been offered to you in which Marguerite Clark has been starred.

Marguerite Clark is the star with the "drawing power" that "always fills the seats." If you will look over the past Clark productions that have been responsible for her wonderful popularity, you will realize that they have only been stepping stones to this triumph.

This star has stood them twenty deep in hundreds of theatres, and she will do it in yours. Her triumphs in the past have been recorded not only by exhibitors who have played all of her pictures and cleaned up big money with them, but by such authorities as the leading woman's magazine of the country. Helen Duey, in the *Woman's Home Companion*, says: "In the two years she has been in films, Marguerite Clark has appeared in sixteen pictures, all of which have been recommended by the *Woman's Home Companion*, a distinction accorded NO OTHER screen star."

Marguerite Clark is an unequalled star, not only for her singular "pulling" powers, but as a real business getter, for she always pleases your patrons, and makes them a permanent clientele for your theatre.

This is the first picture of her "star series" to be issued by Paramount, and it will be the biggest hit you have ever had. It will make your patrons wait with expectant joy and anxiety for the other seven that are to follow during the year.

The play itself comes from the pen of Sir Arthur Wing Pinero, the great English author and playwright, and it was in "The Amazons" that Billie Burke made such a wonderful hit on the speaking stage a few years ago, the play having had an exceptionally long run on Broadway.

The story has a wonderfully natural appeal to all ages. The weakest imagination can see screamingly funny possibilities in the idea of a mother bringing up her three daughters as if they were sons.

Miss Clark plays the part of the one girl who really delights in the fact that she is a boy and enacts the character throughout with unprecedented delight.

It will be a revelation to picture fans to see Miss Clark in this picture, for to the charm of her inimitable self she has added the athletic agility of Doug. Fairbanks and other characteristics heretofore undreamed of.

Can you imagine Marguerite Clark doing a giant swing on a trapeze? Can you picture her jumping from a second story window and swinging on the limb of a tree to the ground below? Can you picture this star galloping madly along the highway on the back of a runaway horse, only to be snatched to safety by an English army officer who follows her in his auto? Picture her as a pugilist in a prize fight ring. Imagine her knocking out a thug. Visualize her climbing up the side of a vine-clad wall. Well, they're all there, and more, too. Thrills, heart interest, laughs galore, action, and that wonderful originality and novelty always found in a Famous Players production is in this picture in unbounding measure.

There have rarely ever been presented to a studio manager a scenario for production that required so great a number and variety of expensive and wonderful settings as for this picture. From a Wig Shop in London's East End to an English country house, with its attending stables and swimming pools, are two of the extremes to which the director was put. There is a wonderful theatre exterior and interior, beautiful sunken gardens, terraces and garden scenes, a bar room in the slums of London and a completely equipped gymnasium. Nothing was left undone to make the settings the most elaborate in which Miss Clark ever worked.

The photography of the picture is unusually superb, of the self-same quality that has always helped to make Famous Players productions such artistic triumphs and favorites with all exhibitors. There are effects that tax the imagination and would do credit to the "brush and palette."

Take a glance through this booklet and you will see set forth the most complete list of promotional accessories that have ever been issued in connection with any Paramount Picture.

Everything is here to help make money for you. Take a look at the paper, the cuts of the productions and the star, of which you can secure mats at all times. Look at the wonderful lobby display you can make by following out the suggestions herewith given. Use this book in its every detail.

We say it without fear of contradiction, that if you follow out what we herewith present to you, **this will be the biggest box office attraction and the biggest money getter you have had in a year.**

Joseph Kaufman directed this picture. He's the man who introduced George M. Cohan to the screen, and has directed in past successes such stars as Pauline Frederick and Billie Burke. William Marshall was the cameraman.

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HERE IS THE LIST OF ACCESSORIES ON THIS PICTURE THAT YOU CAN GET FROM YOUR EXCHANGE THAT WILL HELP YOU MAKE MONEY ON "THE AMAZONS"

Paper	Cuts and Mats on Production	Series of advertising layouts; mats
Two one-sheets	Five one-column	
Two three-sheets	Three two-column	Press book with sales talk, card and letter announcements, suggestions for lobby and other displays
Two six-sheets	Two three-column	
One twenty-four-sheet		
Photos	Stock Cuts and Mats of Star	Heralds
Ten 8 x 10 black and white	Five one-column	Slides
Eight 11 x 14 colored gelatin	Three two-column	Music Cues
Two 22 x 28 colored gelatin	Two three-column	
8 x 10 photos of star	Rotogravure one-sheet	

SUGGESTIONS FOR POST CARD ANNOUNCEMENTS TO SEND YOUR MAILING LIST

SUGGESTION FOR ADVANCE CARDS OR POST CARDS

Miss Marguerite Clark in "The Amazons," just screened in New York, is said by Paramount executives to be a second "Miss George Washington." The story is full of Miss Clark's inimitable charms and humor—something you and your friends will enjoy. "The Amazons" is the first of the Paramount Pictures to be released under the new releasing system. **Watch for date of showing in our newspaper advertisements.**

The.....Theatre.

"The Amazons," with Miss Marguerite Clark as the star, will come to the Theatre on..... Kindly keep this card as a reminder of the date. This is the play by Sir Arthur Pinero that had such a successful run on Broadway with Miss Billy Burke. You will surely want to see it without fail. Miss Clark does some very remarkable "stunts" such as you have never seen her do before.

The.....Theatre.

SUGGESTION FOR A LETTER TO BE SENT OUT BY YOU TO YOUR PATRONS ON "THE AMAZONS"

.....
.....
.....

My Dear Mrs.:

Here are extracts from a letter received today from one of the Paramount Pictures Corporation executives about Miss Marguerite Clark in "The Amazons." I thought that this comment from so high a source would undoubtedly interest you, and I am sure that the picture will.

"To describe all that "Lady Tommy" (Miss Marguerite Clark) does in this picture would be like taking you through some of the exploits of Douglas Fairbanks, in one of his inimitable flights of daring. In the opening scene, where her mother, the Marchioness, is having her trained in the so-called "manly" arts, Miss Clark is seen in a gymnasium doing all sorts of gymnastic "stunts"—from revolving like a top in a trapeze to boxing several "rounds" with her sister.

"She goes through all sorts of experiences before she finally is won by the man who loves her; she jumps from a window; swings along the branch of a tree, high from the ground; knocks out a thug; climbs the vine-clad wall of her own mansion to the third or fourth story window; swings from the sky-light of the gymnasium and lets herself down the rope like a regular athlete. Again, her lover rescues her from the back of a runaway horse, drawing her into his arms in the automobile in which he is pursuing the runaway. Altogether, the film is not only exciting, full of comedy, but possessed with the inimitable charm which characterizes every one of Miss Clark's films."

"The Amazons" will be shown in this theatre on Kindly come with your friends to the theatre as early as you can, because this is a photoplay that will be sure to please everyone and the demand for seats will be tremendous. I might add that this is the first of Miss Clark's special "star series" Paramount productions—special in expense, special in quality, special in attractiveness to you.

Yours for Service, and for Quality,

A photograph of Miss Clark, autographed, will be given to the patron who writes the best letter about this picture before noon of.....

(Initials of Manager).

The.....Theatre

Manager.

SUGGESTIONS FOR FOLLOW-UP CARD OR POST CARD

I am sure you liked Miss Clark in "The Amazons." Watch for our next announcement in the daily papers announcing another Paramount Picture.

SUGGESTIONS FOR LOBBY AND OTHER DISPLAYS ON "THE AMAZONS"

Gymnasium: Fit your lobby up with trapezes, pulleys, etc., just like a gymnasium. You can probably get this equipment loaned for the time during which you show "The Amazons." Make a dummy of Miss Clark and have her swinging in the trapeze just as she appears in the opening of this wonderful picture.

If possible, if there is a gymnasium in your town or a manufacturer of gymnasium apparatus, or a sales agency for gymnasium accessories, get the cooperation of one or all of these agencies. And, if possible, have cards printed telling something of the "stunts" that Miss Clark does in "The Amazons" tacked or fastened to each apparatus. Your box office, too, might take on the appearance of an admission box office to a gym.

Theatre and Usher Attire: If you care to go to the pains, fit your theatre up the usual way that gymnasiums are equipped—oars crossed on the side walls, college banners on the boxes and hung from the proscenium arch, basket balls, footballs, boxing gloves on the balconies, a big trapeze hung from the roof, and have your ushers fitted up in regulation gymnasium suits.

Advertising Display: Your advertisements might take on the same general tone. A cut of Miss Clark in her boxing costume might be taken from the stills and reproduced in the advertisements, calling attention to the fact that this is Miss Clark's first fist fight—but that she won it. "Can you imagine Miss Marguerite Clark in gymnasium suit, training to be a prize fighter?" "Picture Marguerite Clark in bloomers in an honest effort to train to be a man;" "Marguerite Clark trains to be a fighter"—these and other headlines might be made the subject of a series of advertisements, even if you carried them as readers (three-line, or otherwise) for several days prior to the showing of "The Amazons" in your local paper or papers.

Window Display: Why not make this the occasion of a week's display in the department store and sporting goods windows of gymnasium and outing wear for girls and boys, giving the tip to these distributors; having them make an "Amazons" week in your city—featuring your photoplay in their windows, with window cards of Marguerite Clark and display cards concerning the production. If they could engage young girl demonstrators, and have display cards saying something like this: "This is the way that Marguerite Clark trains for a perfect physique (see 'The Amazons' this week at the Theatre)" it would help to attract attention to your show. It would also help to sell their goods.

Street Car Display: A suitable dash-board advertisement on the front of your street cars (if your cars permit this form of advertisement) would be a great help in drawing record attendance this week for your "Amazons" production.

Street Advertisements: You might, if you choose (because Miss Clark does some excellent horseback riding in this picture) have young ladies riding through your city, with the production advertised on banners or on the saddle blankets, with lines like these: "See Marguerite Clark ride, in 'The Amazons,' coming to the Theatre."

Summary: This picture is capable of an infinite variety of treatments, because, like a Fairbanks film, it covers so many kinds of attainments on the part of Miss Clark. You can certainly make a knock-out with this production.

Whatever promotion ideas you use, please send photos or description of same to Charles E. Moyer, Publicity Department, Paramount Pictures Corporation, 485 Fifth Avenue, New York City. We are interested in what you do.

SUCCESSFUL CAREER OF MARGUERITE CLARK

For sheer grit and pluck little Marguerite Clark has no superior. In her latest Paramount Picture "The Amazons," she plays a tomboyish sort of a girl who fences, boxes, rides and swims exactly like a boy - and a mighty clever boy at that. In several scenes she fights, and the fights are real, stand-up-and-take-it fights, and little Miss Clark got severely bruised during the course of some of them. But did that stop her? On the contrary, she straightway engaged a trainer and actually took lessons in scientific boxing.

This is only an example of the way she has worked her way from the start of her motion picture career, stopping at nothing, making a stepping stone out of each obstacle. She started with amateur theatricals at her home in Cincinnati from which she graduated to a small part in the Aborn Opera Company and later to musical comedy.

Step by step, little by little, she advanced, appearing on the stage both in this country and abroad. Some of the productions in which she starred were: "Affairs of Anatole," "Snow White" and "Prunella."

It was a stunning photograph of Miss Clark in "Prunella" that caught the eye of Adolph Zukor, President of the Famous Players-Lasky Corporation, and set him speculating as to whether or not Miss Clark would be as irresistible before the motion picture camera as in the photographer's studio.

The more he studied the more he became convinced that the star was suited both by personality and histrionic ability to become a great motion picture favorite. Thus the end of the long run enjoyed by "Prunella" found Marguerite Clark forsaking the stage to appear in a screen adaptation of "Wildflower."

Her appearance in this was hailed with delight by the American and British public alike, and never did a star leap so quickly to public favor, for with her advent to the motion picture she gained a public a hundred times larger than she could ever have hoped for on the speaking stage. Her Paramount pictures since that time, in the order of their appearance have been: "The Crucible," "The Goose Girl," "Gretna Green," "Pretty Sister of Jose," "Seven Sisters," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Drifts," "Molly-Make-Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington," "Snow White," "The Fortunes of Fifi," "The Valentine Girl" and now "The Amazons," which will appear at the.....Theatre on

Use this story in connection with one of the star cuts or mats. Everyone wants to know a star's biography.

Stock Cuts and Mats of Marguerite Clark



Your exchange has these cuts and mats on hand. Use them in your advertising and publicity. Order by number and name.

Two column — Top row — left to right — S7 — S5 — S10
 One column — Center — “ “ “ — S8 — S4 — S6 — S3 — S2
 Three column — Bottom — “ “ “ — S9 — S1

Advertising Cuts and Mats That Advertise!

If your ad doesn't catch the eye, it doesn't matter how strong is your copy
Six border cuts in two styles and three sizes

1. **SINGLE COLUMN HALF-TONE.**—This is the best photograph for newspaper reproduction that we could select from a big set—you can't expect it to reproduce like a line cut, but where your paper prints well it is a great little ad.
2. **SINGLE COLUMN LINE CUT.**—Here is a little cut that can't be lost, no matter what ad. they put over it, under it or at the side. It doesn't look so much like Marguerite Clark as would a good half-tone reproduction, but it will stop the eye quicker that is roving across the page and it won't print like a blot of ink, as some small half-tones do.
3. **DOUBLE COLUMN LINE CUT.** Some people like line cut advertising attention attractors best and for those people we have prepared the cut on this page and the only thing that beats it is the triple and the picture itself.
4. **DOUBLE COLUMN HALF-TONE.**—For those advertisers who are lucky enough to have a good paper, well printed, there is nothing like a half-tone illustration, but be sure it's going to print well.
5. **TRIPLE COLUMN LINE CUT.**—Nobody can read your local paper in which your ad. appears and miss this advertisement.
6. **TRIPLE COLUMN HALF-TONE.**—If you are buying space more than one day or have a good paper well printed—a half-tone is a half-tone, and you can't expect a line drawing to look as much like dainty Marguerite Clark—besides, this is a great ad. cut.

Newspaper
 advertising
 is an
investment
 that pays

Good advertising
 doesn't mean crowd
 in everything but
 the kitchen stove—
 plenty of white space
 makes what you do
 say stand out.

Marguerite Clark



in
**The
 Amazons**

By the famous author and playwright
Arthur Wing Pinero

If you want to see Marguerite Clark in trousers—
 trying to be a dutiful son-daughter to the Marchion-
 ess of Castlejordan, don't fail to spend some night
 this week at the

Name of Theatre



You can write your own copy if you wish—it is not part of cut

Marguerite Clark



in "the Amazons"

A comedy in which Miss Clark is one of the daughters of the Marchioness of Castlejordan which the good lady is clothing as sons—not having any time for girls. Miss Clark plays the girl that likes being a boy, and evidently Miss Clark doesn't have to act much. She is superb as a tomboy. Don't miss this huge success in which "Billie Burke" startled Broadway a few years ago. The photoplay is adapted from the work of the famous dramatist,

SIR ARTHUR WING PINERO

All Next Week at the

Name of



Theatre

Good advertising is making the other fellow think YOUR way.

If you can use this cut or a mat for the *advance* work—you'll have to call out the reserves to keep the crowd in order



This remarkable photoplay is not only a signal triumph for Miss Clark, but it is a decided step forward for motion pictures.

SIR ARTHUR WING PINERO

Famous dramatist, wrote the play, in which "Billie Burke" starred on Broadway for a long season. You remember the Marchioness of Castlejordan and her three daughters, out of which she tries to make boys by so clothing them—well, Marguerite Clark plays the one that likes it, and it's some playing.

OTHER ATTRACTIONS

NAME of your THEATRE

Get the reader's eye with a "good cut," then stop yelling—you wouldn't try to sell a picture to a patron with a megaphone. Have good manners in your copy—neat and to the point.

If you now use this cut or a mat for the advance work—
 you'll have to call out the reserves to keep the crowd in order.

WAGNETTE

CLARK

WAGNETTE

This remarkable photograph
 depicts triumph for the
 decided step forward in more

SIR ARTHUR WING PINERO

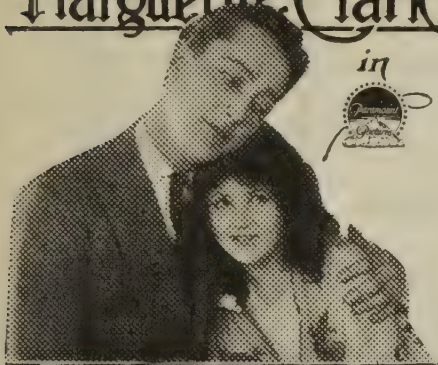
From his dramatic work the play in which
 "Billie Barker" starred on Broadway in
 last season, you remember the "Mist"
 Chinese of Garfield and her three
 bright eyes in which she was to make
 boys by so clothing them—well, Arthur the
 Clark gave the one that he is in, and in
 some playing.

OTHER ATTRACTIONS

NAME of THEATRE

Let the house eye with a "good cut," then stop yelling, you wouldn't try to sell a
 at a house with a "good cut." Have good manners in your copy—next and to the point.

Marguerite Clark



"THE AMAZONS"

The famous play in which "Billie Burke" starred on Broadway. Written by Sir Arthur Wing Pinero.

ALL NEXT WEEK

NAME OF THEATRE

You Can't Afford to Miss

Marguerite
Clark *in*



'The
Amazons'

By SIR ARTHUR WING PINERO

All Next Week

NAME OF THEATRE

Marguerite CLARK *in* "THE AMAZONS"

ALL NEXT WEEK

A tremendous Broadway success, in which "Billie Burke" startled New York. By the famous dramatist,

SIR ARTHUR WING PINERO

See Marguerite Clark as one of the daughters out of which the Marchioness of Castle-jordan is trying to make sons. Miss Clark as a tomboy is marvelous.

NAME OF THEATRE

Quality advertising gives the "quality picture" impression.

Quality advertising gives the "quality picture" impression.

NAME OF THEATRE

See Marguerite Clark as one of the laugh-
 ing out of which the Marchioness of Castle-
 Jordan is trying to make sons. Miss Clark
 as a tomboy is marvelous.

SIR ARTHUR WING PINERO

famous dramatist.
 "Billie Burke" started New York by the
 Tremendous Broadway success in which

ALL NEXT WEEK

THE AMAZONS
 CLARK
 Marguerite

NAME OF THEATRE

ON THE BROADWAY THEATRE

THE AMAZONS



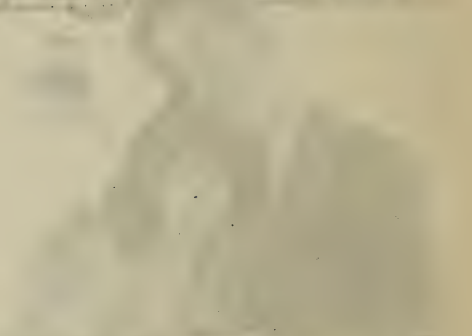
CLARK
 Marguerite

THE AMAZONS

NAME OF THEATRE

new play in which "Billie"
 started on Broadway
 by Sir Arthur Wing

THE AMAZONS



Marguerite Clark

Cover your town with this paper and you will fill every seat at every performance



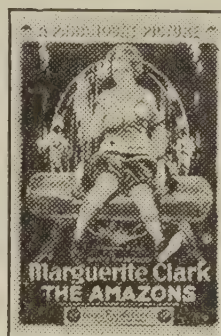
three sheet

Here is the greatest array of five, six and seven color lithographs in one, three, six and twenty-four sheet sizes that has ever been issued with any picture. Use them in big numbers. Nothing will help more in your advance campaign for this picture.

Always obtainable at your exchange



one sheet



one sheet



three sheet



six sheet



six sheet



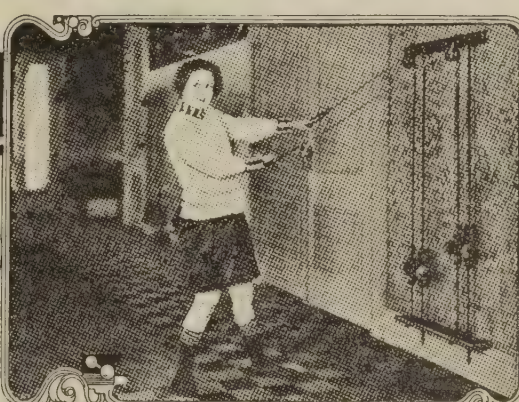
twenty-four sheet

Reproduction
of
SLIDE
in
Three Colors
ACTUAL SIZE



Don't
Overlook
the
Half-Page
Mat
BELOW

This Half-Page Mat Will Bring You Money



Her Health Is Her Fortune

**Marguerite Clark
Goes Contrary to
The Old Adage**

appearing exclusively in Paramount Pictures, subscribes to the fact that a new star's health is her greatest asset. It is only by keeping in the pink of condition that she can stand the terrific strain of working day after day in the Famous Players studio.

Marguerite Clark plays child parts upon the screen that present her at the age of twelve, and she carries them off as convincingly as if she were not a day older than the character which she is portraying. How does she do it? By keeping herself in such perfect physical condition that she has all the freshness and spontaneity of the child of that age.

So continuously does Miss Clark work that it requires two directors to keep pace with her in the big studio. While one director is preparing a script for her she is acting the stellar role in another production. As she takes the last scenes in her picture the director in charge takes it to the laboratory and begins cutting and assembling the production, while Miss Clark starts work under the hand director. How does she stand this continuous strain?

There is only one answer: By so regulating her day that she gets a certain amount of exercise and a given number of hours of sleep every twenty-four hours. Miss Clark has always been a very abstemious eater, her daily consumption of food being less than half that of the average person. She seldom eats meat and will frequently make a meal of a salad and toast.

Miss Clark takes at least eight hours' sleep every night and never fails to indulge in some form of exercise before



she reports at the studio in the morning. Miss Clark has her own gymnasium in her home, where she spends at least a half hour every morning working upon the apparatus. She is an expert upon the flying trapeze, handles the "horse" like a trained gymnast, works the weight machines and lifts the giant dumbbells like a college athlete. She can row in the rowing machine with all the grace and abandon of a Ted Eych.

There is nothing which Miss Clark enjoys more thoroughly than a few rounds with the gloves—heavily padded, of course. She frequently invites one of her friends into the gymnasium, where they put on the gloves and go at each other as though they were mortal enemies. Miss Clark is particularly enthusiastic over her impromptu sparring matches because she believes that they will keep one in condition more completely than any other form of exercise. In "The Amazons" she displays many of her limitless athletic qualifications.

**Is More Concerned
Over Her Health
Than Her Face**

The first thing that Miss Clark does upon waking in the morning is to go to her window and take ten long breaths of fresh air, no matter how low the temperature may be; then a cup of coffee and a little toast before Miss Clark goes into her gymnasium for her half hour of brisk exercise. Nearly every morning this period in the gymnasium is followed by a hard gallop in Central park or over the country roads bordering Long Island sound, according to whether Miss Clark is in her home in New York city or in her country place in New Rochelle.

No wonder, then, that the diminutive Miss Clark requires the services of two directors to keep pace with her activities before the camera and that she can play such youthful characters as Rose White, Molly Makebell and the Valentine Girl, the other leading roles in the productions in which she has starred, making them thoroughly charming and convincing despite the fact that they are two and twelve years of age respectively.

If you were to ask Miss Clark for a

formula for success she would tell you to avoid all excess except work. It is her belief that no amount of work would hurt any one who keeps in proper physical condition by careful eating and well regulated exercise.

Here is a half-page mat you can get for your leading newspaper by writing to Charles E. Moyer, Paramount Pictures Corporation, 485 Fifth Avenue, New York City.

Exact size of newspaper cuts and mats



MARGVERITE CLARK
in "THE AMAZONS"
A PARAMOUNT PICTURE

5069



MARGVERITE CLARK
in "THE AMAZONS"
A PARAMOUNT PICTURE



MARGVERITE CLARK
in "THE AMAZONS"
A PARAMOUNT PICTURE



MARGVERITE CLARK
in "THE AMAZONS"
A PARAMOUNT PICTURE

These illustrations a newspaper editor will jump after. They are issued in cut and mat form.





MARGVERITE CLARK
in "THE AMAZONS"
A PARAMOUNT PICTURE.

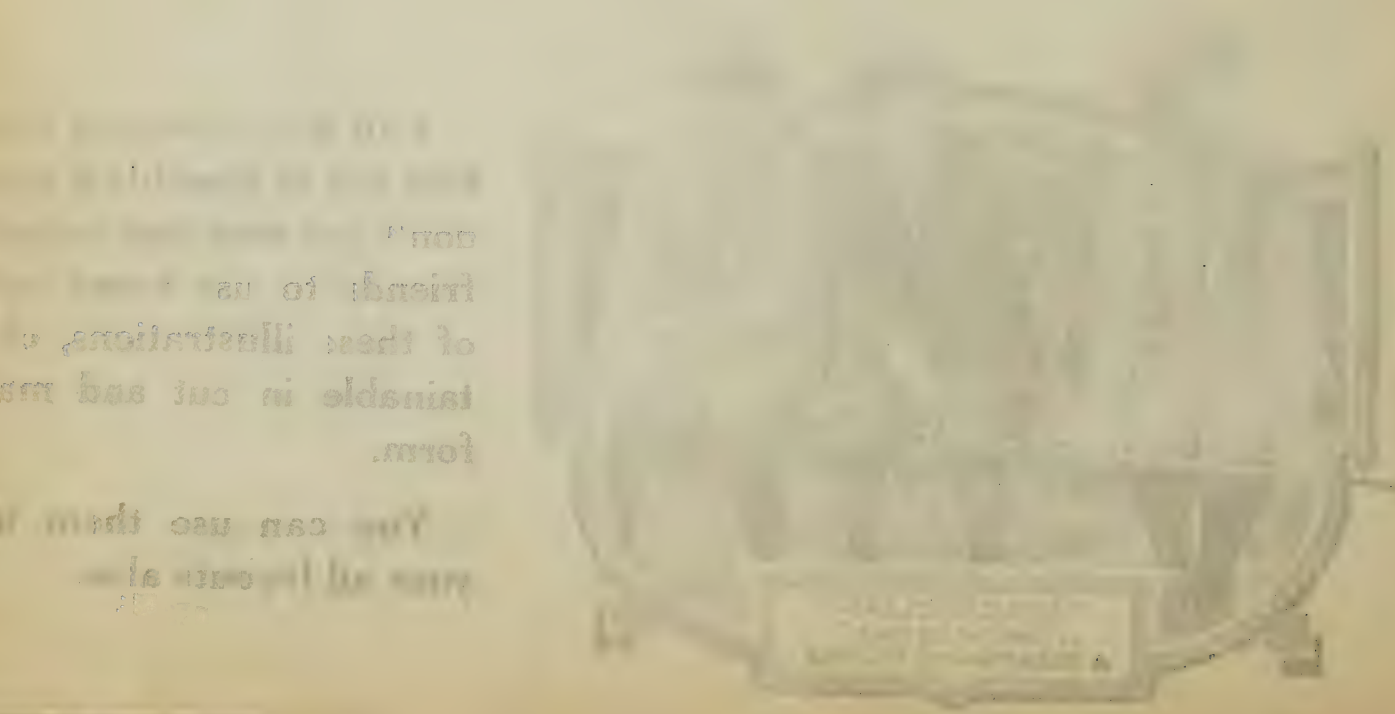


You are missing the best bet of your life if you don't get your newspaper friends to use every one of these illustrations, obtainable in cut and mat form.

You can use them in your ad layouts also.



FIGURE 1
 THE TEMPLE OF KNOWLEDGE



You can use them in
 any of the following
 forms:
 of these illustrations
 friends to us
 don't let them go
 and we will be
 glad to receive them

Musical Synopsis of "The Amazons"

By JAMES C. BRADFORD

Musical Director Broadway Theatre, New York City

REEL 1

1. 3 At Screening.....6/8 Animato—Norfolk Folk Tune—Woods
(Gressenhall Suite)
2. 3 D. Marchioness reading.....6/8 Allegro giocoso—Jig and Finale—Wood
(Gressenhall Suite)
3. 1¾ D. Knockout—Fade Out....3/4 Tempo di Valse—Valse a la Mode—MacClure
4. 2½ D. Minister at Desk.....2/4 Allegro—Morris Dance—German
(Tom Jones Dances)
5. 1¾ D. Lady Tom Dressing.....4/4 Moderato—Gavotte—German
(Tom Jones Dances)

REEL 2

6. 2 D. Library—Girls Enter.....2/4 Allegretto—Canzonetta—Godard
7. 2¾ T. The Viponts.....6/8 Allegretto—Love in Arcady—Wood
8. 1½ T. Lord Noel Accompanies.....3/4 Tempo di Valse—Blue Danube—Strauss
9. 1¾ D. Tom Receives Wig.....4/4 Allegretto—Caprice Annette—Berge
10. 1½ D. Tom Alights at Music Hall.....2/4 Moderato—Mele Hula—Tyers
(Fox-Trot)
11. 2 T. Lord Litterly.....2/4 One-Step—Hello, My Dearie—Stamper
(Ziegfeld's Follies, 1917)
12. 1¼ T. I'll Fix That Bloke.....2/4 Gallop—*Hurry No. 3—Langey

REEL 3

13. 1½ D. Garden—Couple Spooning.....4/4 Fox-Trot—Bedouin Girl—Romberg
(Passing Show, 1917)
14. 3 D. Litterly Enters Room.....4/4 Moderato—*He Will Understand—Friml
(You're in Love)
15. 2½ D. Tom Climbs in Window.....4/4 Moderato—I'm Tired—Schwartz
16. 2¾ T. Following Afternoon.....3/4 Allegro—In the Tavern—Jensen
17. 3 D. Two Lovers at Wall.....6/8 Allegretto—Whistler and His Dog—Pryor

REEL 4

18. 1½ D. Tom on Road Alone...2/4 Allegretto scherdando—*Punchinello—Herbert
19. 1 D. Horse Runs Away.....2/4 Gallop—Hurry No. 3—Langey
20. 1½ D. Litterly Saves Tom....2/4 Allegretto scherdando—*Punchinello—Herbert
21. 3 D. Litterly and Tom on Bench...4/4 Moderato—He Will Understand—Friml
22. 1¾ D. Litterly Meets Woman.....3/4 Valse lente—Kiss Me Again—Herbert
(Mlle. Modiste)
23. 3½ T. At Ten o'Clock.....2/4 Allegro—Badinage—Herbert

REEL 5

24. 3 D. Carriage Drives Up.....3/4 Tempo di Valse—Forget Me Not—McKee
25. 1¾ D. Whole Family Enter.....4/4 Allegretto—Mignonette—Friml
26. 1½ D. Litterly and Tom at Horse...4/4 Moderato—*He Will Understand—Friml
27. 3 T. And This Is—.....2/2 Allegro—Mock Morris—Grainger
28. 1½ D. Litterly and Tom Embrace..4/4 Moderato—*He Will Understand—Friml

THE END

* Repeated selections.

Entire program carried by G. Schirmer, 3 East 43rd Street, New York City.

CAST

BAB ARCHIBALD	.	.	.	.	.	.	MARGUERITE CLARK
CARTER BROOKS	.	.	.	.	.	.	NIGEL BARRIE
JANE GRAY	.	.	.	.	.	.	LEONORA MORGAN
MR. ARCHIBALD	.	.	.	.	.	.	FRANK LOSEE
MRS. ARCHIBALD	.	.	.	.	.	.	ISABEL O'MADIGAN
TOMMY GRAY	.	.	.	.	.	.	RICHARD BARTHELMESS
LEILA ARCHIBALD	.	.	.	.	.	.	HELEN GREENE
HARRY	.	.	.	.	.	.	GUY COOMBES
HAROLD VALENTINE	.	.	.	.	.	.	JACK O'BRIEN
THE BUTLER	.	.	.	.	.	.	GEORGE ODELL

Director.....J. Searle Dawley



Press-Book & Exhibitor's Aids

ADOLPH ZUKOR Presents

Marguerite Clark

in

"BAB'S DIARY"

By Mary Roberts Rinehart—Directed by J. Searle Dawley

The famous "Sub-Deb" on the screen at last
The Saturday Evening Post stories brought to life

A Paramount Picture



THE STORY

Barbara Archibald is a very attractive boarding-school girl who at the opening of the story has returned from school for the Christmas holidays. Her elder sister, Leila, is a "debutante" and the family expects to marry her off before Bab becomes a young lady.

The girl resents thus being forced into the background in favor of her sister and hurls an unthinking remark at her astonished mother to the effect that she is thinking of getting married and "ending it all." The family holds a council over this and Bab is secretly amazed at the effect of her remark. They try coaxing, threats and bribes but all this only strengthens Bab in her mischievous purpose to "give them something to worry about."

She invents a name - a combination of a patent malted milk and a boy's name that she has never known - Harold Valentine! She sends herself flowers with extremely sentimental poetry marked with his initials and later buys a photograph which she allows her family to believe is Valentine.

Her mother and Leila are furious and frightened by turns while her father, understanding better the tempestuous, imaginative nature of his youngest daughter, stands ready as usual to help out when the storm bursts. Matters become extremely complicated with the announcement to Bab by Carter Brooks, an old friend of the family's that Harold Valentine is one of his best friends and he will help her out in spite of the family, promising to bring Valentine that very evening.

Bab is panic stricken and tries to tell Carter Brooks that it was all a joke, She is not given the opportunity however, and the evening brings Harold Valentine in person. Bab nearly faints at seeing tht he is without doubt the original of the photograph which she had purchased at hazard.

There is a junior party at the country club the next afternoon and again she meets Valentine, although she and Carter Brooks have planned that he shall be introduced and known to the family as Grosvenor as it is a better sounding name and will make a better impression on them.

Bab has written some very sentimental love letters to the fictitious "Harold Valentine" which she believes Harold Valentine must have received - at least she thinks IF there is a Harold Valentine he must have them - but she is much perplexed for she says to herself "I'm going crazy. There can't be any Harold Valentine because I made him up. But there is, so there must be!"

Hannah, her maid and old-time nurse is reading a book about a Countess who steals back some incriminating letters she has written and Bab resolves that her own troubles would be ended could she only get back her letters.

That night while the family are away at a party to which she was not invited, much to her resentment, she steals out and takes a taxi to Valentine's apartments, the address of which she received from Carter Brooks.

By a mistake, she gets into the wrong apartment, which happen to be that of a real Mr. Grosvenor. She therefore does not realize her mistake and commences hunting through his desk for the letters. She is amazed when a strange young man appears and asks her what she is doing there. She explains as best she can and wins him over to her side, even getting him to go to the real Harold Vanletine's room, up the fire-escape to get the letters for her.

He is unable to sort them out of the huge bunch of love letters which he discovers there and calls down to her to help him. The two are hard at work sorting them, when Bab accidentally sets off the burglar alarm and the police enter.

Bab, panic stricken, dives into the bath room, trips over a rug and falls into the bathtub which is full of water. She pretends to be drowned and is taken home. At the door she meets her family, returning from the dance. Carter Brooks and Valentine arrive in a taxi at the same time and Carter Brooks explains the mystery, saying that Valentine was an actor friend of his whom he had asked to help give Bab a lesson., Bab is sent back to school disgrace.

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without doubt the original of the
passed at hand.

A 15's Junior party at the
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even as it is a better sounding
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That night while
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five Bab a lease

WHAT YOU WANT TO KNOW ABOUT "BAB'S DIARY"

THIS IS THE FIRST OF A SERIES of pictures in which Marguerite Clark will appear, picturizing the wonderful "Sub-Deb" stories, written by Mary Roberts Rinehart, and which appeared in the "Saturday Evening Post."

THIS IS ONE OF THE MOST CHARMINGLY UNIQUE photoplays that Miss Clark has ever been given the opportunity to play, and the "sub-deb" character fits her to a "T." She not only symbolizes the character but she is given wonderful opportunities of doing many things that display just those characteristics that have made her so great a stage and screen artist.

A "SUB-DEB" IS A GIRL WHO HAS NOT as yet made her debut. That is, her debut into society. Mary Roberts Rinehart has pictured this type wonderfully, and it has been read by millions of people who will be particularly anxious to see it in pictures, and doubly so because they know that Marguerite Clark is the one star on the screen who can do it properly.

THIS IS THE TIME TO START A PROMOTIONAL CAMPAIGN on this series of pictures. We have planned many wonderful accessories to go with this and the other pictures, all of which can be secured from your exchange. The advertising and publicity that you will do on the first of these pictures will have its results, not simply on this single picture, but it will have its effect on those that are to follow.

THE "SATURDAY EVENING POST" has done wonderful pre-publicity on this series of pictures. Their millions of circulation you can cash in on.

J. SEARLE DAWLEY DIRECTED THIS PICTURE. He has been responsible for most of the wonderful Clark productions during the past year, most notable of which was "Snow White."

THE SETTINGS of this picture are particularly elaborate, for Miss Clark was given unlimited means to have this picture made her best.

EVERY PATRON IN YOUR TOWN loves Miss Clark. They will be waiting with expectant joy for this picture if you properly advertise and promote it, so that they will be spurred up to looking forward to the days when it will appear at your theatre.

NO ONE WILL EVER forget the wonderful success of all Miss Clark's pictures. They have brought more people into your theatre than any other single picture you have had. So don't fail to tell all of your townfolk about this wonderful series of "Sub-Deb" pictures which your theatre will show.

LOOK OVER THESE ACCESSORIES

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four-sheet
- Half-sheet card

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure One-sheet

Series of Advertising Layouts; Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Heralds

Slides

Music Cues

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5. Biographical Sketch
6. Stock Star Mats and Cuts
7. Ad Layouts with Mats
8. Ad Layouts with Mats
9. Ad Layouts with Mats
10. Ad Layouts with Mats
11. Lithographs
12. Production Mats and Cuts
13. Advance Publicity
14. Advance Publicity
15. Advance Publicity
16. Advance Publicity
17. Cast and Synopsis
18. Synopsis Continued

POST-CARD

Miss Marguerite Clark will be seen in a new photoplay, "Bab's Diary," one of the "Sub-Deb" stories which appeared in the "Saturday Evening Post," by Mary Roberts Rinehart. It is really a diary of "Bab," a boarding-school girl, and is abounding in the kind of fun of which school girls are most fond.

I know you will want to see this photoplay when it comes to the Theatre on

Manager.

POST-CARD

Just a word about beautiful Marguerite Clark, in "Bab's Diary," that is coming to the Theatre on

I did not tell you that she jumps into a bath-tub full of water with her ball gown on—one of her many astounding stunts in this photoplay of exquisite charm and loveliness. Please come early.

Manager.

Dear Madam:

It would be a safe wager to say that if you and your friends saw Miss Marguerite Clark in "Miss George Washington," you were charmed with this exquisite photoplay.

Miss Clark is now about to appear at the Theatre on in "Bab's Diary," the charming story by Mary Roberts Rinehart of "Bab, the Sub-Deb."

This is probably the first time that the idea of filming a diary, page by page, has been adopted, and one of the charming features lies in the droll spelling and naive charm of Bab's own script.

I would like to have you come to the Theatre on next and then tell me exactly your feeling about this photoplay and whether you do not consider that it is the most wonderful work of her career.

Let me thank you in passing for your patronage and for your support of this theatre, which is keenly appreciated by the management.

Yours very sincerely,

FOLLOW-UP POST-CARD

Dear Madam:

Bab proved to be clever in "Bab's Diary," did she not? You will undoubtedly want to see all of the famous Sub-Deb stories, of which the diary is only the first.

Manager.

Exhibitors: If you wish special letters written or ideas suggested that are not given above, kindly write the Service Department.

HERE YOU WILL FIND ADVERTISING SUGGESTIONS FROM SERVICE DEPARTMENT

For Your Lobby Display:

Get up one or two large imitation cardboard books to resemble diaries, with one or two large sheets to give the appearance of an open book on which are written in large writing in a schoolgirl's handwriting some love letters like this: "I met him last night. He is large and handsome, with big black eyes. When I met him he looked at me and I at him, and as our eyes met he . . ." Sign "Bab" at the bottom of the page. On the other page you can write: "I wish you would come to see all of the 'Sub-Deb' stories. The first one is 'Bab's Diary,' and I feel sure you will like it." Sign this "Marguerite Clark."

For Your Window Display:

Get your local merchants (in exchange for passes to your theatre, or, better still, as a result of your selling talk that they will attract attention to their stores) to dress up their windows with a lot of diaries. Have store window-cards asking young girls if they keep diaries, like Marguerite Clark, who appears in "Bab's Diary" at the on (date). This ought to help sell a lot of diaries and a lot of admissions to your theatre.

For the bookseller who sells "Saturday Evening Posts," get him to make a window display of "Saturday Evening Posts"; get some copies that contain the "Sub-Deb" stories; and then tell your story on a window-card, calling attention to your theatre.

For the toy store or the department store: Get the manager to make up a little toy room with beautifully dressed dolls sitting around a girl's room at school, with little toy banners for the different schools and colleges; the dolls reading from "Bab's Diary"—little faked-up-from-cardboard diaries.

For Your Car Cards:

Have Marguerite Clark's photograph in one corner, and a photograph of a diary in the other, on which is the same copy that you are running on the pages of the diary in your lobby—the type matter in the center of the card reading in as few words as possible that Marguerite Clark, in "Bab's Diary"—a Paramount Picture—will be seen in on

For the Front of the Dashboards of Your Trolley Cars:

Why not have some inexpensive dolls caught up to the dashboard with a sign which reads, "This is not Bab herself, but you will see her in 'Bab's Diary' at Theatre on afternoon and evening."

For Your Street Display:

Why not have two sides of a schoolgirl's room built on a float. On the back sides of the room you could have the signs painted telling the name of the production and when it will be seen at your theatre—while in the room itself you could have two pretty girls seated or lying down on couches, reading a huge cardboard diary, on the back cover of which would be the words, "Bab's Diary."

Bab falls into a bathtub with her evening gown on, in the photoplay. Why not have one of the girls seated in the bathtub, looking as if she had fallen in, with "Bab's Diary" painted on the side of the bathtub.

If you have need of other suggestions, write our Service Department.

A FEW FACTS ABOUT FAMOUS MARGUERITE CLARK

Marguerite Clark's father was a prominent merchant of Cincinnati, Ohio, while her mother was one of the social leaders of that city. None of her relatives had ever been on the professional stage and it is a perpetual wonder to Miss Clark herself how she came by her love of the stage and drama, and most especially the motion picture.

She went to a convent in Ohio after her mother and father died and while she was still very young and it was there and under the tutelage of an older sister that she received her education. Later she worked in a few amateur plays and made such a remarkable reputation for herself that her fame spread throughout the middle west.

Later Miss Clark made her debut in musical comedy and thence went to the drama. Some of the better known stage productions in which Miss Clark was seen in the early part of her career are: "Jim the Penman," "Baby Mine," "Affairs of Anatole" and "Snow White."

The latter production was taken as a basis for one of Miss Clark's most famous moving pictures later in her career. Other pictures in which the charming little actress has appeared are: "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," "Pretty Sister of Jose," "Seven Sisters," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Darkness," "Molly-Make-Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington," "The Fortunes of Fifi," "The Valentine Girl," "The Amazons" and the first of the famous "Bab, the Sub-Deb" stories by Mary Roberts Rinehart, "Bab's Diary" which will be shown on.....at the.....Theatre.

Unlike most of her fellow-actresses, Miss Clark is not a sportswoman and frankly admits that she prefers a good book and an easy chair to the strenuous enjoyments of riding, motoring or golf.

As a patriot, Miss Clark has no rivals, for she has already knitted twenty-seven sets of mufflers, wristlets and socks for the Red Cross, - a record which it is safe to say few can surpass.

**This story with one of the star mats or cuts will
make a fine story for your leading newspaper**

Stock Cuts and Mats of Marguerite Clark

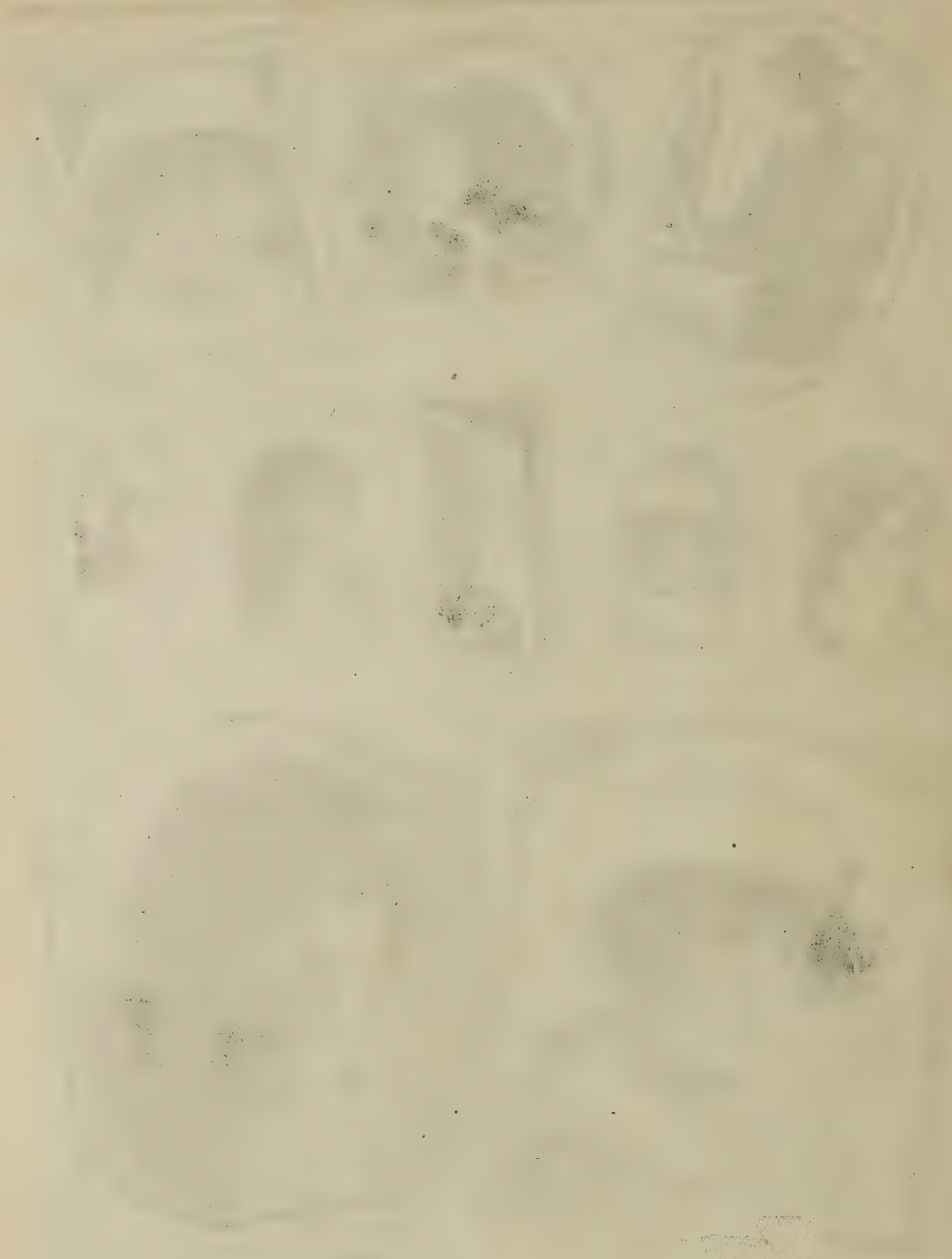


Your exchange has these cuts and mats on hand. Use them in your advertising and publicity. Order by number and name.

Two column —Top row—left to right—S7—S5—S10

One column —Center — “ “ “ —S8—S4—S6 —S3—S2

Three column —Bottom — “ “ “ —S9—S1



THE UNIVERSITY OF CHICAGO

Use the name in your report.

and name of the person to whom the report is made.

Advertising Cuts and Mats That Really Advertise

1. **SINGLE COLUMN HALF-TONE.**—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
2. **SINGLE COLUMN LINE CUT.**—Here is a cut you can't go wrong on if you are after positive results at moderate cost. Of course, it isn't as true to life as a half-tone, but it is a good eye-catcher, and you won't have any trouble printing it.
3. **DOUBLE COLUMN LINE CUT.**—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.

4. **DOUBLE COLUMN HALF-TONE.**—In these days of shoddy inks and paper, hesitate before you use a half-tone. If your paper is well printed, however, this realistic cut will work wonders.
5. **TRIPLE COLUMN LINE CUT.**—Nobody can read your local paper in which this ad. appears and miss your advertisement.
6. **TRIPLE COLUMN HALF-TONE.**—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed, use this cut. It is so realistic and dominating it can't be missed.

ADOLPH ZUKOR

presents

Marguerite Clark



MARGUERITE CLARK

in

"Bab's Diary"

A Paramount Picture.

5300

In "BAB'S DIARY"

By Mary Roberts Rinehart

Directed by J. Searle Dawley

Dainty Marguerite Clark takes an involuntary bath with her prettiest frock on. See Mary Roberts Rinehart's delightful "Sub-Deb" story. All week at this theatre, but come early to avoid the rush.

OTHER ATTRACTIONS

Next Feature
Admission Price

Paramount Theatre

ADOLPH ZUKOR Presents

Marguerite Clark



A Paramount Picture

In "BAB'S DIARY"

By Mary Roberts Rinehart
Directed by J. Searle Dawley

You've had a "Make-Believe" Sweetheart! Tell the truth, now! You have, haven't you? Just to fool your friends, that's all! So you can't blame dainty "Bab" for getting one, too, can you? You'll smile at her, chuckle at her, roar at her, in this story by Mary Roberts Rinehart that created so much national comment when printed in the "Saturday Evening Post."

OTHER ATTRACTIONS

Next Feature
Admission Price

PARAMOUNT THEATRE

"Rolling stones gather no moss;" neither do infrequent ads

Adolph Zukor

presents

Marguerite Clark



in

"Bab's Diary"

By Mary Roberts Rinehart
Directed by J. Searle Dawley

Ever get caught writing a love letter? No? Well, whether you did or not you mustn't miss dainty "Bab" getting caught in the act. She's playing here all week in Mary Roberts Rinehart's famous "Sub-Deb" story. Don't miss her!

Other Attractions

Next Feature Admission Price

Paramount
Theatre

Adolph Zukor presents

Marguerite Clark



MARGUERITE CLARK
in
"Bab's Diary"
A Paramount Picture 5302

in "Bab's Diary"

By Mary Roberts Rinehart

Directed by J. Searle Dawley

"I Made Him Up!"

"He can't be real because I make him up!"

But he **was**, as "Bab" learned to her sorrow.

A little thing like that couldn't dampen the dauntless spirit of "Bab," however. You'll find her as exuberantly funny at the finish as at the beginning of the story.

Don't Miss Mary Roberts Rinehart's delightful "Sub-Deb." All week at this theatre, but come early.

OTHER ATTRACTIONS

Next Feature

Admission Price

Paramount Theatre

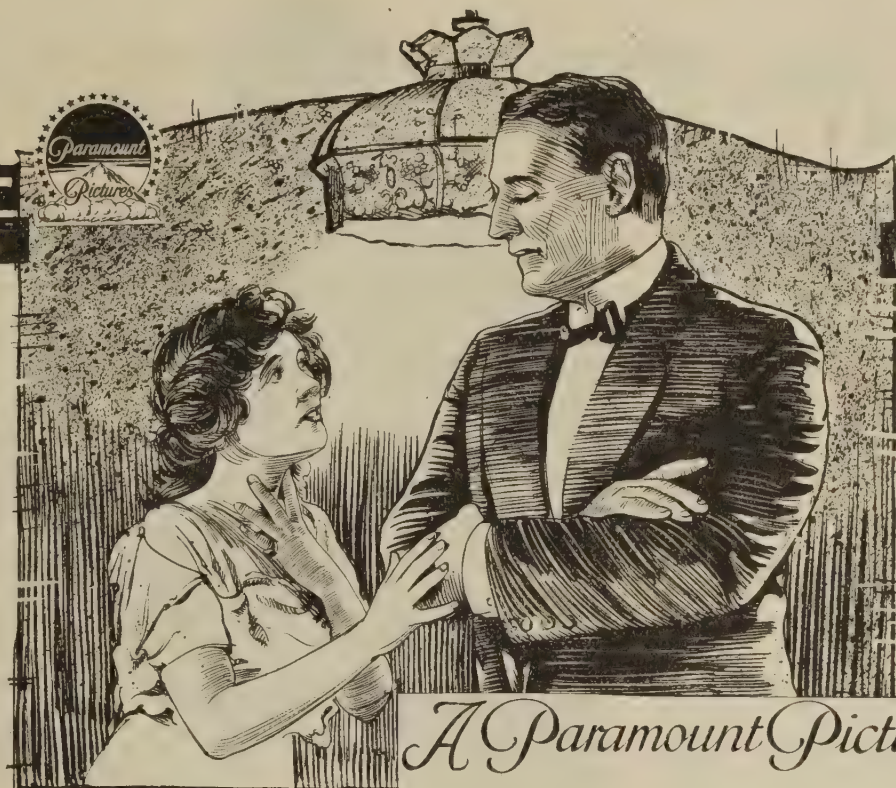
Advertising is oil on the troubled sea of business progress

Adolph Zukor
PRESENTS

Marguerite Clark

Mary
Roberts
Rinehart's

Famous
Sat. Eve. Post
Story



DIRECTED
BY

J. Searle
Dawley

A Paramount Picture

in "BAB'S DIARY"

"Give Them Something to Worry About!"

¶ So she invented a name—a boy's name that sounded like a patented malted milk. ¶ It did worry her trusting family—but you'll chuckle, grin and guffaw at her adventures and trials. ¶ Mary Roberts Rinehart's delightful "Sub-Deb," "Bab," caused a world of comment when she appeared in the *Saturday Evening Post*—she'll be the rage of this town after these wonderful pictures are once shown. Get here early.

Mortise for Other Attractions

Next Feature

Admission Price

Paramount Theatre

Business success is 50% merchandise and 50% advertising. The merchandise is there. How's the advertising?

Adolph Zukor
PRESENTS

Marguerite Clark

IN

"BAB'S DIARY"

BY

Mary Roberts Rinehart

DIRECTED BY

J. Searle Dawley



MARGUERITE
CLARK
in
"Bab's Diary"
A Paramount Picture

5307

Where Are Your Love Letters Now?

Bab's, like the proverbial chicken's, came home to roost!

But it would take a whole lot more than that to depress the tempestuous

spirit of dainty "Bab", heroine of Mary Roberts Rinehart's "Sub-Deb" stories of Saturday Evening Post fame. For any human ill, see "Bab"!

Mortised for Your Other Attractions

Next Feature

Admission

PARAMOUNT THEATRE

"Seeing is believing"—Do they see your ads?

Admission

Marquette Club

BABY
DAVEY

Mary Roberts Rinehart

Where Are You
Love Letters

Now

Bab's like the proverbial
cuckoo's nest home to
roost!

But it would take a whole
lot more than that to
express the tempestuous
Mary Roberts Rinehart's "Sally
For any human to see "Bab"



Admission

PARAMOUNT THEATRE

Cover your town with this paper and you will fill every seat at every performance



Three-sheet



One-sheet



One-sheet



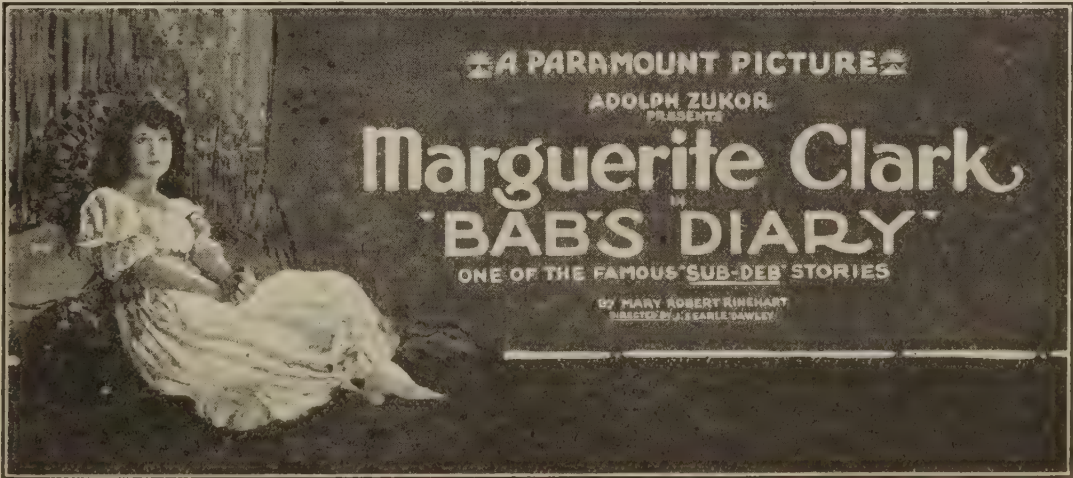
Three-sheet



Six-sheet



Six-sheet



Twenty-four-sheet

Press Book and Exhibitors' Aids

Adolph Zukor *presents*

Marguerite Clark

in

"Bab's Matinee Idol"

One of the famous Saturday Evening Post "Sub-Deb" stories

By Mary Roberts Rinehart

Scenario by Margaret Turnbull

Directed by J. Searle Dawley

A Paramount Picture

THE PLAYERS

BAB ARCHIBALD.....	MARGUERITE CLARK
Leila Archibald.....	Helen Greene
Mrs. Archibald.....	Isabel O'Madigan
Mr. Archibald.....	Frank Losee
Carter Brooks.....	Nigel Barrie
Hon. Page Beresford.....	Cyril Chadwick
Adrian Eggleston.....	Vernon Steel
The Butler.....	George Odell
Hannah, the old servant.....	Daisy Belmore

Director, J. Searle Dawley

Built upon the prestige created by the two former Rinehart stories, "Bab's Diary" and "Bab's Burglar". No one who saw Marguerite Clark in those pictures would willingly miss her in this one.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



"BAB'S MATINEE IDOL"

"Bab's Diary" and "Bab's Burglar" have already aroused nation-wide public interest in Marguerite Clark's clever portrayal of Mary Roberts Rinehart's heroine, Bab, the irrepressible "Sub-Deb."

With the pre-publicity of the other two releases, each complete in itself but building up interest in the "Bab" stories, and the fact that THESE STORIES WERE READ IN THE SATURDAY EVENING POST BY MORE THAN TWO MILLION AND A HALF READERS, "Bab's Matinee Idol" should receive a royal welcome from Miss Clark's millions of friends and the countless readers of the Saturday Evening Post.

"BAB'S MATINEE IDOL" was directed by J. Searle Dawley who has been responsible for the former "Bab" pictures and who has directed many of the most notable Clark productions, such as "Snow White" and others. Director Dawley has done wonders with the "Bab" pictures. He was given free rein and told "that expense was no object" in the accurate and attractive production of Mrs. Rinehart's famous stories.

As to the cast—well, it's a typical "Bab" cast with all the important members the same as in the other two:—Helen Greene, who won fame in "The Amazons" as the big sister; Nigel Barrie, the famous dancer, as Carter Brooks; Frank Losee as Bab's good-natured father and Isabel O'Madigan as Mrs. Archibald.

ACCESSORIES

(To be obtained from your Exchange)

PAPER

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four sheet

PHOTOS

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatine
- Two 22 x 29 colored gelatine
- 8 x 10 photos of star

CUTS AND MATS ON PRODUCTION

- Five one-column
- Three two-column
- Two three-column

STOCK CUTS AND MATS OF STAR

- Five one-column
- Three two-column
- Two three-column

ROTOGRAVURE

SERIES OF ADVERTISING LAYOUTS: MATS

PRESS BOOK with sales talk, card and letter announcements, suggestions for lobby and other displays.

HERALDS

SLIDES

WINDOW CARDS

MUSIC CUES

With a star, a story and a cast and a director like this, "Bab's Matinee Idol" is bound to win. Look over the Accessories our Exhibitors' Service Department has prepared for you and get them from your Exchange.

CAST

Bab Archibald, Marguerite Clark
Lelila Archibald Helen Greene
Carter Brooks Nigel Barrie
Mrs. Archibald . . Isabel O'Madigan
Mr. Archibald Frank Losee
Hon. Page Beresford, Cyril Chadwick
Adrian Egleston Vernon Steel

Director, J. Searle Dawley

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"BAB'S MATINEE IDOL"

Post Card No. 1

Dear Madam:

You undoubtedly have seen Marguerite Clark in one of her famous Sub-Deb photo-plays.

"BAB'S MATINEE IDOL" which will be shown at the theatre on should receive a royal welcome from the millions of friends of Miss Clark, and we expect a large and enthusiastic audience on the occasion of this showing.

We trust we will have the pleasure of seeing you at the theatre on that evening.

Manager.

Post Card No. 2

Dear Madam:

Regarding the notice which we sent you about "BAB'S MATINEE IDOL" which is coming to the theatre on Director Dawley was given free rein and told to spare no expense on this picture.

He has picked a typical "Bab" cast, and with a star, a story, a cast and director like this, "BAB'S MATINEE IDOL" is sure to be a winner.

Don't forget the date,

Manager.

SUGGESTED LETTER

Dear Madam:

If it is true that the best goods come in small packages, then Marguerite Clark must be good goods, as she only measures four feet ten inches in her tiny silk-clad stocking feet.

"BAB'S MATINEE IDOL" in which Miss Clark will appear, is a whimsically funny story of a boarding school girl's first love affair and will appeal to girls of all ages who will recognize themselves in Miss Clark's winsome screen portrayal of Bab.

The story deals with Bab Archibald, who has been to the opening night play of a cousin of one of the teachers. Adrian, the leading man, captures Bab's fancy and she jealously guards a picture of him clipped from the newspapers. A few days later an epidemic breaks out in the school and the girls are sent to their homes. On arriving there, Bab finds her elder sister arranging for a dance in honor of the Hon. Page Beresford, an English officer, who is a great admirer of hers. Bab is forbidden to go, but manages to slip into one of her sister's party dresses and gets down where she captures the attention of the Hon. Beresford and half the other men, much to her sister's disgust.

It is from Sir Beresford that Bab learns that Adrian's play is appearing in the town and proving a failure. She sets about to help boost the play, by doing some publicity on her own account, thus causing a great deal of trouble between Adrian and his wife, for her Matinee Idol is married to the fat blondine "heavy" woman. The reconciliation between Adrian and his wife is too much for Bab and she collapses in the arms of an old sweetheart who has arrived on the scene.

We trust you will not fail to see Miss Clark in this latest "Sub-Deb" play on

Yours sincerely,

Manager.

SUGGESTIONS ON

"BAB'S MATINEE IDOL"

SUGGESTIONS FOR LOBBY DISPLAY:

As this play deals with a theatre which carries a semi-theatrical title, you boys who have stage settings and scenery in your houses, could very well afford to dress up the lobby in some sort of stage setting, or put it up to represent the entrance to a star's dressing room. The door to the dressing room can remain closed, and have a sign tacked on it reading " 'Bab's Matinee Idol' is inside, see this clever 'Sub-Deb' story with Marguerite Clark when it appears here next week."

WINDOW DISPLAY:

As suggested in a previous press book covering the first of the Bab stories, why not get in touch with your local book-seller and have him make up a window with a quantity of the Sub-Deb books therein. This window could be displayed starting a week before the production is to run in your house, and each day the book-seller should take out of his window a noticeable number of books so that on the last day—or on the day that your showing commenced, you would have not more than three or four books left in the window. He could carry a card reading "Our stock of Sub-Deb stories is rapidly disappearing, because everyone wants to read the book before going to see Marguerite Clark in 'Bab's Matinee Idol' at the theatre. Better get your book before the supply is exhausted."

We believe this would not only create an interest for the sale of the book, but also an interest in the picture. You can no doubt arrange matters with the book-seller by means of giving him a pass for himself and family, either for the Bab series, or if you so desire, for the season.

STREET ADVERTISING:

As a street advertisement we would suggest that you have a large cardboard representation of a book made, and on the side painted "A new sub-deb story, 'Bab's Matinee Idol,' coming to theatre on date." If you want to get the book man to help you pay for the cost of this you can add underneath, "The book can be obtained at so and so's book store." In this way you can split the expense with him.

NEWSPAPER ADVERTISING, CAR CARDS, AND THROWAWAYS: "IMAGINE AN ACTOR WORKING"

This may seem incredible, but nevertheless an actor and moreover the Star is forced to work through the failure of a publicity stunt to work out in the proper way. Full details of this wonderful sight form one of the laughing incidents in "Bab's Matinee Idol" of which Marguerite Clark is the Star, and which is one of the Sub-Deb stories written by Mary Roberts Rinehart. It will be shown at the theatre next week.

"JAPANESE ENVOY STOPS SCREEN PRODUCTION"

This was not done—of course—because of any intention on his part to interfere with the progress of the work, but the Hon. Masanao Hanihara, Counsel General of Japan, stationed at San Francisco, Cal., called to see Miss Marguerite Clark while filming "Bab's Matinee Idol." As the two were old friends she naturally held up the production long enough to greet him and renew old acquaintanceship. The Nipponese statesman does not appear in the picture, but Miss Clark does some of the best work of her career in this Mary Roberts Rinehart's story which will be at the theatre, starting date.

MARGUERITE CLARK, CALLED "THE BUTTERFLY OF THE SCREEN," HAS HAD INTERESTING CAREER

A well known saying exists to the effect that the best goods come in the smallest packages.

This applies to diamonds and food stuffs—under war time conditions—and to Marguerite Clark under any conditions at any time in any place. Marguerite Clark is one of the tiniest of all the small motion picture stars of the film firmament—and it has long been a noticeable fact that the greatest stars are the smallest! Just between you and I, Miss Clark measures exactly four feet ten inches in her tiny silk-clad stocking feet.

Miss Clark's father was a storekeeper in Cincinnati, Ohio, and it was there that she was born and went to school and played with her elder sister. Indeed, it is this elder sister to whom Miss Clark still turns for advice and companionship. For the two were left alone together at an early age and it was the sister who was responsible for sending Marguerite to the Ursuline Convent near Cincinnati where she remained for several years.

Later, Marguerite began to emerge from her cocoon and appeared in a number of amateur theatrical performances which gave her such pleasure and brought her so many compliments and favorable comments on her work, that she decided to make theatrical work her ambition in life.

It was with the Aborn Opera Company at Baltimore, however, that the full butterfly Marguerite Clark emerged into popular favor and ever since then she has been indeed a "butterfly," flitting from one success to another, both on the legitimate stage and in pictures.

Some of her best known stage successes were: "Jim the Penman," "Bal Mine," "Lights 'O London," "The Affairs of Anatole," "Snow White," and "Prunella."

It was a photograph of her in "Prunella" that caught the eye of Adolph Zukor, President of the Famous Players-Lasky Corporation, and set him speculating as to whether the small star would be as attractive on the screen as on the stage. The more he studied the photograph, the more convinced he became that Marguerite Clark should be added to the then already long list of Paramount stars.

Thus it was that Miss Clark began her picture career which soon led her to definitely forsake the stage. Some of her notable productions have been "Snow White," "The Amazons," and now, "Bab's Matinee Idol," which is to be shown at the Theatre on

Bab's Matinee Idol



Illustration is a reduction of sizes listed below
ISSUED IN SETS OF TEN, CONSISTING OF
 Top Row—Two Three-column Cuts and Mats
 Centre Row—Three Two-column Cuts and Mats
 Bottom Row—Five One-column Cuts and Mats

Always Obtainable at Your Exchange

Advertising Cuts and Mats for Bigger and Better Business

All of these cuts were chosen for their selling power from a large lot of stills. The one and two column cuts are appealing, economical trade getters, the three column cuts dominate by sheer force of size and hitting power. We have had the half tones engraved so that they will print well on newspaper under good conditions. If your printer uses good ink and paper and is exceptionally conscientious in his work you are perfectly safe in using them; but if the conditions named are not just right give the preference to a line cut; they will print well under almost any conditions.

Adolph Zukor Presents
Marguerite Clark
 in
"Bab's Matinee Idol"
 by Mary Roberts Rinehart
 Scenario by Margaret Turnbull Directed by J. Searle Dawley



This is the last of Mrs. Rinehart's famous stories of the "sub-deb" and her little coterie of "serious thinkers" to be shown in pictures. If you saw "Bab's Diary" and "Bab's Burglar" you'll surely want to see the last of the group. If you didn't you missed a treat, but you can make up for it by seeing the last one. Don't miss it.

Other Attractions

Exhibitors' Theatre

Adolph Zukor Presents

Marguerite Clark



WHAT IS A "SUB-DEB?"

A "sub-deb" is a younger sister just before she is out in society. "Bab's Matinee Idol" is the last and the best of Mary Roberts Rinehart's stories of Sat. Eve. Post. fame to be picturized. If you saw "Bab's Diary" and "Bab's Burglar" you won't need urging to see this one.

All Week at This Theatre, But Come Early

OTHER ATTRACTIONS

Name of Exhibitors' Theatre

Advertising is the genii of the motion picture Aladdin

Adolph Zukor *presents*

MARGUERITE CLARK

in "BAB'S MATINEE IDOL"

BY MARY ROBERTS RINEHART

SCENARIO BY
MARGARET TURNBULL
DIRECTED BY
J. SEARLE DAWLEY



If you saw "Bab's Diary" and "Bab's Burglar" you won't need any urging to come to "Bab's Matinee Idol." If you didn't, this is the last "Bab" story and your last chance to see Miss Clark as "Bab."

Don't Miss "Bab's Plighted Troth"

You can run these ads down the page as far as you need to include all your other attractions; we send only the line cut above

Name of Exhibitors' Theatre

*"The Home of
Paramount Pictures"*

Advertising is the staff of business life

Adolph Zukor *presents*

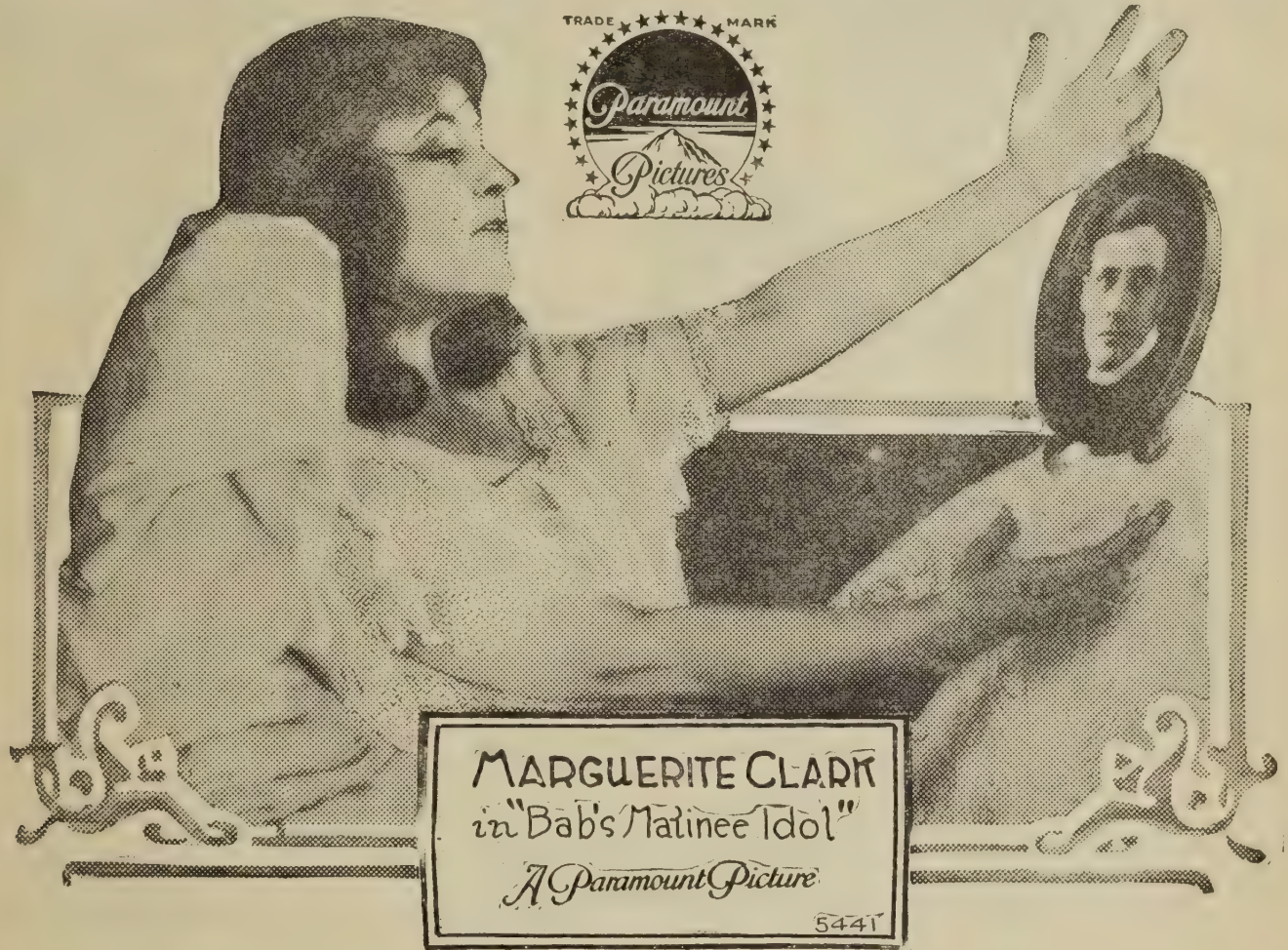
Marguerite Clark

in "BAB'S MATINEE IDOL"

By Mary Roberts Rinehart

Scenario *by* Margaret Turnbull

Directed *by* J. Searle Dawley



"My Romance Lies in Ashes"

Don't fail to see "Bab's plighted troth." The last and the greatest of the "Bab" stories. Do you remember "Bab's Diary," and "Bab's Burglar?" This is your last chance to see Miss Clark as the irrepressible "Bab."

Don't miss it. All week at this theatre.

Other Attractions or Musical Program

Name of Exhibitors' Theatre

Shakespeare might have said, "He who steals my purse steals trash, but he who filches from me my good ads makes me poor indeed."

MUSIC CUES!

Ask your Exchange
for them



Do you remember "Bab's Diary" and "Bab's Burglar"? If you saw them you won't need urging to see this last picture of the group. If you missed the other two, make up for it now. Meet "Bab" and her little group of "serious thinkers." Get in on the "ins and outs" of her "plighted troth."

Don't Miss This Winner

**Other Attractions
or
Musical Program**

Exhibitors' Theatre

Adolf Zukor *presents*

Marguerite Clark in "Bab's Matinee Idol"

By Mary Roberts Rinehart

Scenario by Margaret Turnbull

Directed by J. Searle Dawley



Bab's Some Girl, Isn't She?

If you saw Marguerite Clark in "Bab's Diary" and "Bab's Burglar" we know you'll surely come to see her in her new "Bab" picture.

If you didn't see her in these famous stories that attracted so much attention in the Saturday Evening Post, you'd better get busy. This is last one of them. It's the best one too.

Don't Fail to See It

**Other Attractions or
Musical Program**

Exhibitors' Theatre

The advertising of a theatre keeps it on its toes and prevents it from
running down at the heels

Cover your town with this paper and you will fill every seat on every performance

Always obtainable at your Exchange



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet



Twenty-four Sheet

SLIDE



STOCK PRODUCTION CUTS AND MATS
Marguerite Clark in "Bab's Matinee Idol"



Illustration is a reduction of sizes listed below
ISSUED IN SETS OF TEN, CONSISTING OF
 Top Row—Two Three-column Cuts and Mats
 Centre Row—Three Two-column Cuts and Mats
 Bottom Row—Five One-column Cuts and Mats

Always Obtainable at Your Exchange

Press stories to be sent out a week or ten days in advance of the showing of "BAB'S MATINEE IDOL"

Marguerite Clark is coming on of week to the Theatre in the Paramount version of Mary Roberts Rinehart's story "Bab's Matinee Idol" which appeared in the Saturday Evening Post some time ago.

"Bab's Matinee Idol" is a whimsically funny story of a boarding school girl's first affair du coeur, as Bab grandiloquently calls it herself, and will appeal to girls of all ages who will recognize themselves in Miss Clark's winsome screen portrayal of Bab.

MARGUERITE CLARK COMMENTS ON REVERSED DIVING.

For one who has been in pictures as long as Marguerite Clark, she shows a charming unsophistication about the mechanics of the art. Miss Clark recently went to the first showing of "Bab's Matinee Idol", her most recent picture in which she is to be seen at the Theatre on with which a Paramount pictograph was also shown. The latter showed men diving off a spring board and, by reversing the film, showed them springing from the water and alighting on the board twenty feet over the water. "That's a remarkable feat" said the little Paramount star quite seriously. "I don't see how they do it without hurting themselves when they hit the spring board on the jump".

Marguerite Clark journeyed from Connecticut to New Jersey and back again times without number to reach locations used in "Bab's Matinee Idol" which is her latest Paramount production. This, of course, in addition to much interior work at the studio. It will be "some picture" thinks the star, if "action" has anything to do with it. "Bab's Matinee Idol" will be shown at the Theatre on

Those who have seen Marguerite Clark impersonate "Bab", Mary Roberts Rinehart's winsome heroine in "Bab's Diary" and "Bab's Burglar" will welcome her return to the screen in "Bab's Matinee Idol" which is to be the attraction at the Theatre beginning on "Bab's Matinee Idol" is a screamingly humorous picture and bids fair to become one of the most popular of Miss Clark's productions.

As a stage struck girl in "Bab's Matinee Idol", the Paramount picture from Mary Roberts Rinehart's well-known Saturday Evening Post story, Marguerite Clark is her best and most adoring self from the first foot of film that slides across the screen to the last.

Many of the incidents in the story occurred in a theatre and in order to secure the best effects, Director J. Searle Dawley rented one of the largest New York City playhouses where every morning for several days, Miss Clark and her company rehearsed and filmed the scenes. A unique experience was that of the "stage" actors who were being "screened" at the same time.

Manager of the Theatre has secured "Bab's Matinee Idol" for his theatre on

MARGUERITE CLARK TELLS OF FIRST THEATRE EXPERIENCE

Marguerite Clark, winsome Paramount star in speaking of her latest production, "Bab's Matinee Idol" which is to be shown at the Theatre on recently said: "It is truly remarkable how closely 'Bab's' escapades follow some of my own youthful boarding school experiences while at the Ursuline Convent, Cincinnati, Ohio.

"Bab, having been allowed as a special treat to witness a theatrical performance, immediately proceeds to fall violently in love with the handsome leading man. This, I must confess is exactly what happened to me at the age of fifteen when I was allowed to visit the theatre for the first time. My diary contains pages and pages of description of 'Him' and imaginary interviews which are so screamingly funny and make such good reading that I was thinking very seriously of publishing them, had not Rinehart's Bab so nearly paralleled them."

MARY ROBERTS RINEHART WRITES MARGUERITE CLARK PHOTOPLAY

Mary Roberts Rinehart, author of Marguerite Clark's latest Paramount production, "Bab's Matinee Idol" which is to appear at the on has had one of the most varied and interesting careers of any modern author. She was born at Pittsburgh, Pennsylvania, where she spent her early life and attended public and high school and later a Nurses Training School, just as an outlet for some of the surplus energy and restlessness that has characterized her whole career. "The Circular Staircase", "The Man in Lower Ten", "When a Man Marries", "K" and "The Adventures of Letitia Carberry" are only a few of her stories, the latest of which have been published in the "Saturday Evening Post" as well as in book form. The "Bab, the Sub-Deb" stories are now being arranged for the screen by Director J. Searle Dawley for Paramount, starring Marguerite Clark.

**Press stories to be sent out two or three days in advance of the
showing of "BAB'S MATINEE IDOL"**

BAB'S MATINEE IDOL

"Once I went into a district school miles and miles out in the country" said Marguerite Clark the other day, "and the way the little teacher was kept answering this question and that, hurrying from class to class and performing the duties of ten all rolled into her own little energetic self, reminded me of the way I am kept hustling at the studios. It is 'Miss Clark here and Miss Clark there and just one interview after another. This morning on the way to work at nine o'clock there were three on the sidewalk outside my apartment"! Miss Clark was working on "Bab's Matinee Idol," her latest Paramount picture which is to be shown at the Theater on.....

PLAYERS IN "BAB'S MATINEE IDOL" STARRING MARGUERITE CLARK DANCE AT STUDIO

The scenes of the dance at Bab's home in Marguerite Clark's latest Paramount photoplay, "Bab's Matinee Idol" which were recently filmed at the Paramount studios were the occasion of much comment and amusement among the players. There was furnished a real and very fine orchestra and Nigel Barrie as Carter Brooks and Helen Green as Leila, the big sister, took full advantage of the opportunity to display some of the very latest steps. The scene was rehearsed five times, to the great delight of all. Miss Clark as Bab, will appear on the screen of the Theatre on

Helen Greene, the clever young lady who is playing Leila Archibald, big sister to Bab, the heroine of "Bab's Matinee Idol", starring Marguerite Clark, has been called an Extremist. When questioned as to the reason Miss Greene laughed and said: "You see the other day I had a severe toothache and was told it was caused by a wisdom tooth. The day following I seemed to be afflicted with a 'footache' so they called me the Extremist!" Miss Clark as Bab, and Helen Greene as her big sister Leila of the famous Mary Roberts Rinehart stories which appeared in the Saturday Evening Post, are coming to the Theatre on

One of the most artistic indoor "sets" shown in recent motion pictures is seen in the Paramount picture "Bab's Matinee Idol" starring Marguerite Clark. This is a boudoir set, charmingly dainty and feminine and bordering in style on the Oriental. There are Moorish archways of varying sizes at the windows wherein are set deep window seats with numberless brilliant cushions and filmiest draperies. The whole suggests some Turkish harem yet is part of one of the most thoroughly American and up-to-date photoplays of the season. "Bab's Matinee Idol" which was directed by J. Searle Dawley, will be shown at the Theatre on

MARGUERITE CLARK BREAKS 'QUICK CHANGE' RECORD

One of the few 'stunts' that remained to be accomplished by clever Marguerite Clark, was added to her list recently at the studios where she was rehearsing "Bab's Matinee Idol" under the direction of J. Searle Dawley.

This was the breaking of all 'quick change artist' records in the changing of her entire costume within a space of two and a half minutes. When poked about this Miss Clark replied that it was one of the accomplishments she had learned at boarding school when the 'rising bell' and the breakfast bell seemed to follow so close upon the heels of each other and she had become expert of the art. "Besides," laughed the little star, "it was in keeping with the role, for I'm sure that was one of Bab's stunts, too."

"Bab's Matinee Idol" is to appear on at the Theatre.

The fact that daily more and more famous authors are devoting their services to the screen has never been more vividly demonstrated than by the fact that Mary Roberts Rinehart, one of the most prominent women authors of the times, has arranged to have her "Bab, the Sub-Deb" stories filmed. The star is no other than popular Marguerite Clark and under the skillful direction of J. Searle Dawley, Mrs. Rinehart's well-known tales which first appeared in the "Saturday Evening Post" are being brought to the great motion picture public.

Manager of the Theatre has arranged for the showing of the Paramount picture, "Bab's Matinee Idol", which is the latest of the Bab stories, at its theatre beginning on

JAPANESE CONSUL GENERAL VISITS MARGUERITE CLARK AT STUDIO; WITH NIPPON COMMISSION

Masanao Hanihara, from San Francisco, Renews old Acquaintance with dainty Paramount star

The Hon. Masanao Hanihara, Consul General of Japan, who is stationed at San Francisco, California, paid his respects to dainty Marguerite Clark, the Paramount star while she was in the midst of a scene for "Bab' Matinee Idol", at the New York studio recently.

Mr. Hanihara was in New York with the Japanese Commission, and an exceedingly busy man, as may well be imagined. But he found time to renew an acquaintance with Miss Clark which began in Washington, D. C., several years ago when the talented little lady was on the legitimate stage and the Nipponese statesman was attached to the Japanese legation at the Capitol.

"You have changed very little," declared Mr. Hanihara, as Miss Clark in the role of Bab, looking about sixteen, came smilingly up to him. "I think you are even younger!"

The Hon. Mr. Hanihara, suave, polished, rotund and smiling, watched with interest everything about the studio. It was his first visit to such an institution and he asked numerous questions as to the methods. He was particularly anxious to know if the plays were rehearsed in their entirety before being put on before the camera, and vouchsafed the information that the American film men were invading Japan to some extent. He followed Miss Clark's work in the scene with close attention and smiled at her pranks in the girlish role. Then he graciously consented to be filmed with the star and J. Searle Dawley, the director,—who, by the way, in all the ten years of his association with pictures has never before been taken with a motion picture camera. Then he posed for a "still" photograph and waited with the utmost graciousness while Miss Clark dashed off to her dressing room to change for the street. When she returned she whisked him away for a little automobile tour of the city.

This is probably the first case on record of the Consul General of a great nation spending an afternoon at a motion picture studio, but in addition to the pleasure the Hon. Mr. Hanihara experienced in again meeting Miss Clark, he seemed to enjoy the whole affair greatly and to be thoroughly interested in the whole great motion picture "trade".

THE STORY

Bab Archibald, a boarding school girl has been with her school mates to the opening night of a play by the cousin of one of the teachers. Adrian, the leading man, captures Bab's fancy and she jealously guards a picture of him clipped from the newspapers.

A few days later an epidemic of measles breaks out in the school and the girls are all sent home. Bab finds Leila, her older sister, arranging for a dance that night in honor of the Honorable Page Beresford, an English admirer of hers. Bab is forbidden to go but manages to slip into one of her sister's old party dresses and gets down where she captures the attention of the Hon. Beresford and half the other men, much to Sis' disgust.

It is from Beresford that Bab learns that "Adrian's" play is appearing in town now, and proving a failure. The next day she calls on Carter Brooks, an old friend of the family's to help her out. Carter Brooks is an advertising and publicity man and he suggests that, since the play deals with the labor question, Adrian should go to her father's factory saying 'the world owes me a living'. which was a line from the play, and be forcefully thrown out. Newspaper reporters would be there and write the actor and the play up and possibly the labor unions would take it up too.

Bab's father agrees with a laugh and all is well until that night when Bab, unknown to her family, attends the performance in order to see her "Adrian" again. All would have been well even then had not Bab commenced sneezing so violently that the attention of the whole audience was drawn in her direction, including that of her family, which was also present.

Bab goes to the theatre the next day and tells Adrian and his Manager

of the scheme which they agree is a fine one. Jane, Bab's friend, is much impressed with her familiarity with these stage people and Bab glories in her adventure.

The plan would have worked out beautifully had not the Hon. Page Beresford, who was in the munition business and taking big orders for England, come to Bab's father at just the same time set for the actor. Mr. Archibald, thinking him to be the actor, puts him out—and makes an extra good job of it. There is even a fight between the two which greatly amuses the office boys and the reporters Carter Brooks had sent around, who give it a big write up as a fight between Hon. Page Beresford, ammunition buyer and the big munition manufacturer, Mr. Archibald.

In the meantime, the real actor has applied for work of the manager, and been accepted greatly to his distress, for that was not in the agreement, moreover—he is set to wheeling a wheelbarrow and spends a long tedious day of it, missing his afternoon performance and causing a great deal of worry to his manager and his wife—for he was married although Bab did not know it, to the "Adventuress" of the play.

The latter, knowing of Bab's plan, comes to call on Bab's mother, who of course is greatly shocked. The two start for the factory where Bab has arrived a little ahead of them and is being roundly scolded by her idol, Adrian, for the day of toil he has been forced to put in.

The touching reunion between her "matinee idol" and his fat and blondine wife is too much for Bab and she collapses weakly into the arms of Carter Brooks who has also arrived upon the scene. She notices her mother and the others looking at her with a strange intentness and is moved to take out her own little handglass. She sees a spotty and strange looking face staring out at her, and her mother pronounces it "measles" in a relieved voice, adding that they had thought when they first saw her that it was the smallpox.

The last we see of Bab, she is sitting in bed writing in her "dairy" as she calls it. An insert showed what she is writing to be:

"Oh dairy! I have ruined Miss Everett's cousin's play! I have ruined Sis' affair with Beresford and my romance lies in ashes!

How true it is that Hell is paved with good intentions!!

Yet, Carter Brooks didn't shrink from me when they all thought it was smallpox—"



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



List of Paramount Exchanges

DISTRIBUTING

"BAB'S MATINEE IDOL"

Boston, Mass.—10 Shawmut St.,
Famous Players Film Co. of N. E.

New Haven, Conn.—131 Meadow
St., Famous Players Film Co. of
N. E.

Portland, Me.—85 Market St.,
Famous Players Film Co. of N. E.

Sherry, 729 7th Ave.,
Wm. L. Sherry Feature Film Co.,
Inc.

Buffalo, N. Y.—145 Franklin St.,
Wm. L. Sherry Feature Film Co.

23rd St.—71 West 23d St.,
Famous Players Exchange.

Philadelphia, Pa.—1219 Vine St.,
Famous Players Exchange.

Washington, D. C.—525 13th St.,
N. W., Famous Players Exchange.

Pittsburgh, Pa.—Penn Ave. and
12th St., Famous Players Film
Serv., Inc.

Cleveland, Ohio—Standard Thea-
tre Bldg., Prospect Ave. near 9th
Ave., Famous Players Film Serv.,
Inc.

Chicago, Ill.—220 So. State St.,
Famous Players Film Serv., Inc.

Cincinnati, Ohio—107 West 3d St.,
Famous Players Film Serv., Inc.

Detroit, Mich.—278 Jefferson Ave.,
E., Famous Players Film Serv.,
Inc.

Kansas City, Mo.—2024 Broadway
Kansas City Feature Film Co.

St. Louis, Mo.—3929 Olive St.,
Kansas City Feature Film Co.

Minneapolis, Minn.—Produce Ex-
change Bldg., Famous Players Star
Feature Film Serv., Inc.

Salt Lake City, Utah—133 East
2d South St., Notable Feature
Film Co.

Denver, Colo.—1749 Welton St.,
Notable Feature Film Co.

San Francisco, Cal.—645 Pacific
Bldg., Progressive Motion Picture
Co.

Seattle, Wash.—Central Bldg.,
Progressive Motion Picture Co.

Los Angeles, Cal.—Marsh Strong
Bldg., Progressive Motion Picture
Co.

Portland, Ore.—9th and Burnside
Sts., Progressive Motion Picture
Co.

Atlanta, Ga.—51 Luckie St.,
Southern Paramount Picture Co.

New Orleans, La.—814 Perdido St.,
Southern Paramount Picture Co.

Dallas, Texas—1902 Commerce St.,
Texas Paramount Picture Co.

MARGUERITE CLARK'S THREE STEPS TO FILMDOM

By Herself

Most of us believe that the ladder of Fame has decidedly more than three steps, but on dividing our lives into the important phases through which we have passed to reach the degree of success we have attained, we find there are not many after all. It is true that Marguerite Clark has done in giving the following brief sketch of her life which she has divided into three great phases or "steps."

"My father was A. J. Clark, a prominent merchant of Cincinnati, while mother was a society woman, and very beautiful. Neither of my parents ever worked on the stage. I was born at Avondale, Ohio, and as both my parents died before I was eleven years old, my elder sister placed me in the Ursuline Convent where I remained for three years.

"This period and that which followed it, when I began appearing in amateur theatricals with marked success, I call the first 'step' for it gave me the desire to join the theatrical profession and did a great deal in my training.

"The second step began in Baltimore, Md., where I made my first professional appearance with the Aborn Opera Company in a very small part. Later I did a little musical comedy work and soon turned to straight comedy in which I was seen in "Jim the Penman" and "Baby Mine." In the latter I created the role of Zoie at Chicago. Later plays were: "Lights o' London," "Affaires of Anatole," and in 1912, the title role of "Snow White" at the Little Theatre, New York City. My last stage success was "Prunella."

"The third and last step began when Adolph Zukor saw a photograph of me in "Prunella" and started speculating as to whether I would photograph well for the motion picture screen. Although he was familiar with my career, he attended several performances of "Prunella" in order to be really sure and to study my every mannerism.

"Thus the end of the long run enjoyed by 'Prunella' found me forsaking the stage to appear in a photoplay adaptation of 'Wildflower.' This met with success and letters from different parts of the country began coming in to me and to Mr. Zukor, asking to see me again. Something about the way I worked 'got hold' of them as they said in the studio--but personally, I believe it was because I enjoyed the work so thoroughly that people just like to see me have a good time!

"The pictures in which I have appeared since then in this third and greatest step of my life, are in the order of their appearance: 'The Crucible,' 'The Goose Girl,' 'Gretchen Green,' 'The Pretty Sister of Jose,' 'Seven Sisters,' 'Still Waters,' 'The Prince and the Pauper,' 'Mice and Men,' 'Out of the Drifts,' 'Molly-Make-Believe,' 'Silks and Satins,' 'Little Lady Eileen,' 'Miss George Washington,' 'Snow White,' 'The Fortunes of Fifi,' 'The Valentine Girl,' 'The Amazons' and now 'Bab's Burglar,' which will appear at the Theatre on"

This biographical sketch with one of the star cuts or mats will look fine in your leading newspaper. Your Exchange has the cuts or mats

Stock Cuts and Mats of Marguerite Clark

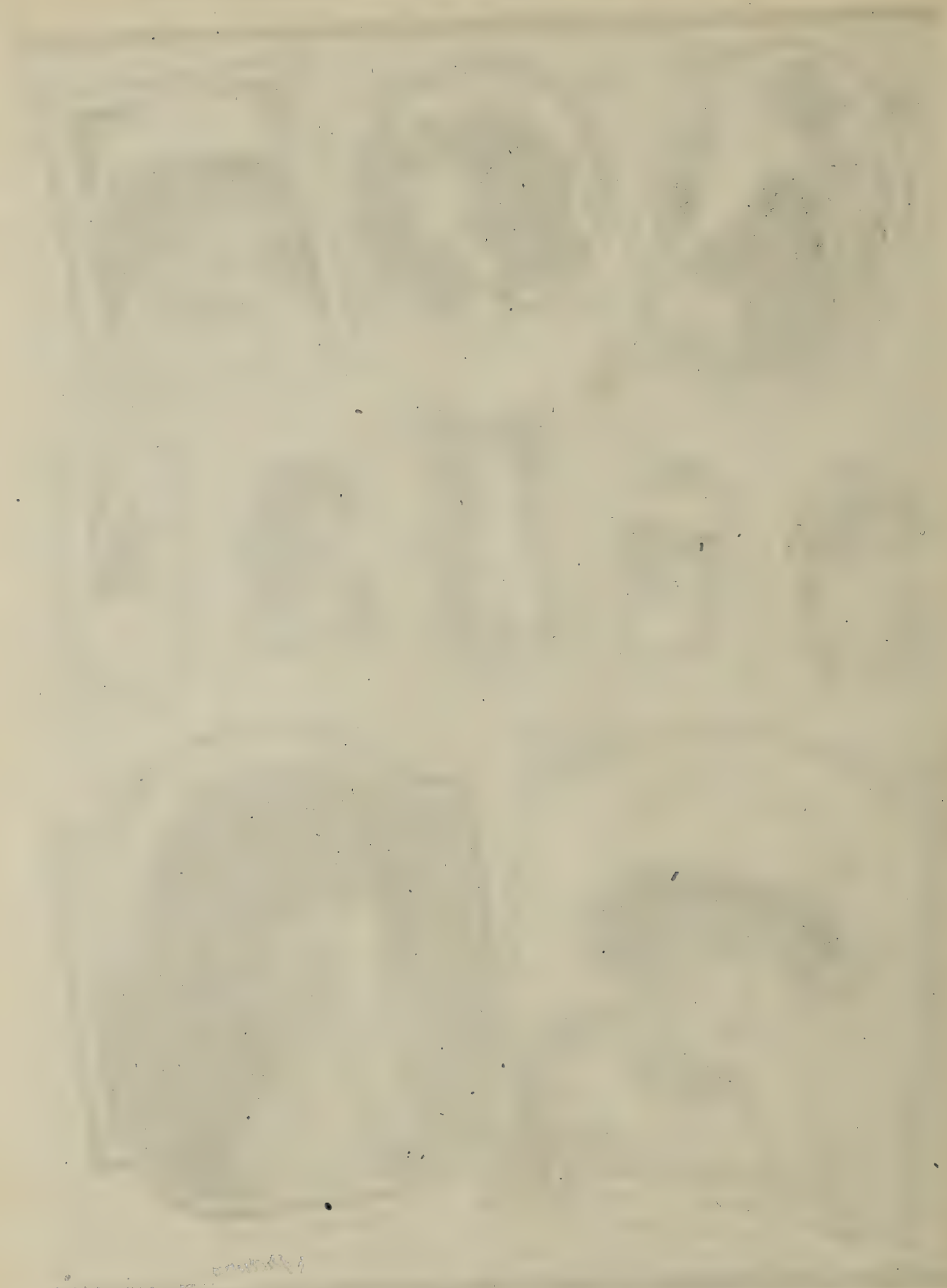


Your exchange has these cuts and mats on hand. Use them in your advertising and publicity. Order by number and name.

Two column —Top row—left to right—S7—S5—S10

One column —Center — “ “ “ —S8—S4—S6 —S3—S2

Three column —Bottom — “ “ “ —S9—S1



Copyright 1900
by the
United States Government

Use them in your school.

Paramount advertising with only one purpose— To sell *your* seats

If your ad doesn't catch the eye, it doesn't matter how strong is your copy
Six border cuts in two styles and three sizes

1. **SINGLE COLUMN HALF-TONE.**—This is the best photograph for newspaper reproduction that we could select from a big set—you can't expect it to reproduce like a line cut, but where your paper prints well it is a great little ad.
2. **SINGLE COLUMN LINE CUT.**—Here is a little cut that can't be lost, no matter what ad. they put over it, under it or at the side. It doesn't look so much like Marguerite Clark as would a good half-tone reproduction, but it will stop the eye quicker that is roving across the page, and it won't print like a blot of ink, as some small half-tones do.
3. **DOUBLE COLUMN LINE CUT.**—Some people like line cut advertising attention attractors best, and for those people we have prepared the cut on this page, and the only thing that beats it is the triple and the picture itself.
4. **DOUBLE COLUMN HALF-TONE.**—For those advertisers who are lucky enough to have a good paper, well printed, there is nothing like a half-tone illustration, but be sure it's going to print well.
5. **TRIPLE COLUMN LINE-CUT.**—Nobody can read your local paper in which your ad. appears and miss this advertisement.
6. **TRIPLE COLUMN HALF-TONE.**—If you are buying space more than one day or have a good paper well printed—a half-tone is a half-tone, and you can't expect a line drawing to look as much like dainty Marguerite Clark—besides, this is a great ad. cut.

Adolph Zukor presents **MARGUERITE CLARK**



"Bab's Burglar" *A Paramount Picture*

Margurite Clark tries to find a "beau" for her "old-maid" sister in Mary Roberts Rinehart's famous "sub-deb" stories and makes a terrible mess of it. Don't miss this breezy laugh-maker.

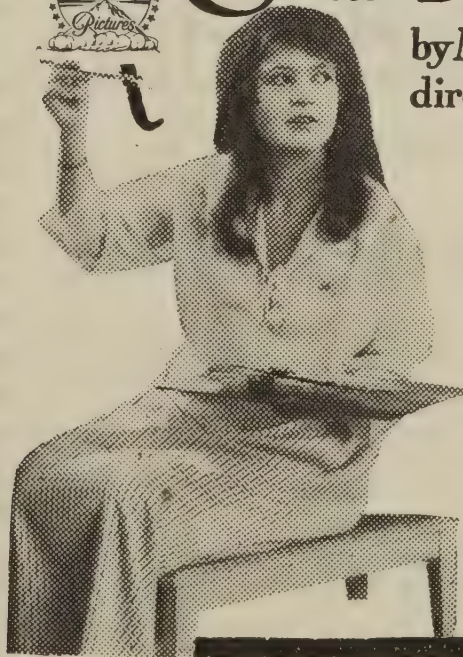
OTHER ATTRACTIONS

Next Week Admission

Shadyside Theatre

Adolph Zukor presents **Marguerite Clark** O in "Bab's Burglar"

by Mary Roberts Rinehart
directed by J. Searle Dawley
A Paramount Picture



You simply must not miss Margurite Clark in Mary Roberts Reinhart's famous "sub-deb" story that was so popular when run in the *Saturday Evening Post*.

Other Attractions

Next Week's Feature
Admission Price

Wonder Theatre

There are twenty-five mountains higher than Pike's Peak in Colorado.
Does it pay to advertise?

Adolph Zukor presents
Marguerite Clark



IN
"Bab's Burglar"

by Mary Roberts Rinehart
 directed by J. Searle Dawley
A Paramount Picture

Marguerite Clark and her little coterie of "serious thinkers" are excruciatingly funny in Mrs. Rinehart's "sub-deb" stories of *Saturday Evening Post* fame.

Other Attractions

Next Week's Feature
 Admission Price

Empress Theatre

MARGUERITE CLARK



"Bab's Burglar"

A Paramount Picture

"Money's the Root of all Evil"

said Marguerite Clark, but that was before she tried to "marry off" her "old maid" sister in Mary Roberts Rinehart's famous "sub-deb" story that was so widely read in the *Saturday Evening Post*.

Other Attractions or Musical Programme

Next Feature Admission Price

Royal Theatre

Baby Burial

Money's the Root of All

and Marjorie Clark
she tried to
in Mrs. Roberts
God, they that was as well as
Saturday Evening Post

Other Attractions for Musical P. operations

Next Feature Administration P. 1900

Royal Theatre

Adolph Zukor presents

Marguerite Clark

in "Bab's Burglar"

Story by
Mary Roberts
Rinehart

Directed
by
J. Searle Dawley



Face-to-Face

Marguerite Clark has never seemed so adorably lovely as when she plays the match-maker in Mary Roberts Rinehart's "sub-deb" stories that provoked so much national comment when printed in the *Saturday Evening Post*.

OTHER ATTRACTIONS

Next Week's Feature

Admission Price

Bridge Theatre



6

Out of sight, out of mind

MARGUERITE CLARK



in

"Bab's Burglar"

A Paramount Picture

"There's a Burglar in the House!"

But when Marguerite Clark finds herself face to face with the "beau" she tried so hard to find for her "old maid" sister, instead of the bold, burly burglar she had expected—she shows in one of the many uproarious scenes in Mary Roberts Reinhart's famous "sub-deb" story, that attained such wide popularity in the *Saturday Evening Post*.

Your other Attractions or Musical Programme can be listed here

NEXT WEEK'S FEATURE

ADMISSION PRICE

Alhambra Theatre

Good advertising is the health of big business; silence, its poison

Cover your town with this paper. You will fill every seat at every performance
ALWAYS OBTAINABLE AT YOUR EXCHANGE



One-sheet



Three-sheet



Three-sheet



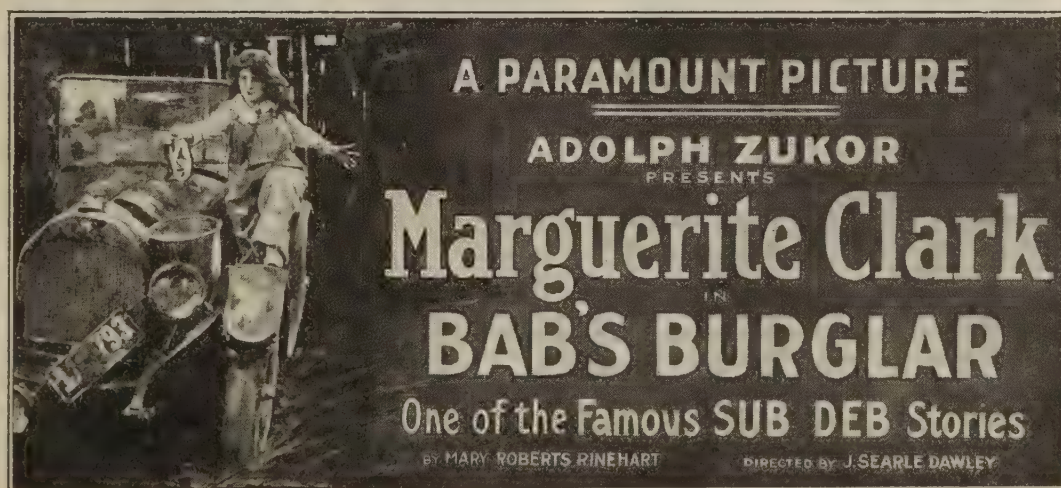
One-sheet



Six-sheet



Six-sheet

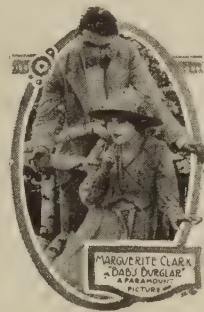
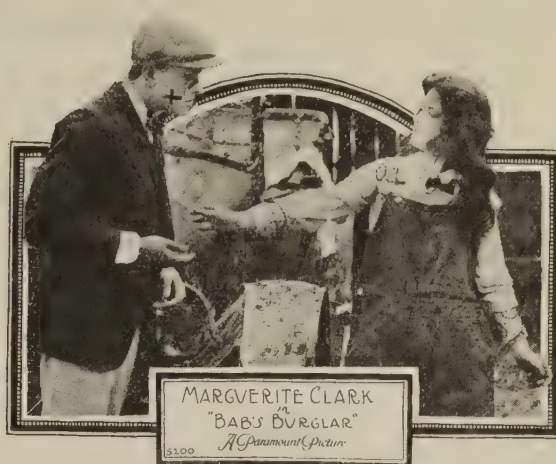


Twenty-four-sheet stand

SLIDE
(Reduced)



Stock Production Cuts and Mats—"Bab's Burglar"



ISSUED IN SETS OF TEN, CONSISTING OF:

Top row—Two three-column cuts and mats

Center row—Three two-column cuts and mats

Bottom row—Five one-column cuts and mats

ALWAYS OBTAINABLE AT YOUR EXCHANGE

Get them and use them with your publicity

Commence Daily Talks Five Days Preceding Your Showing of "Bab's Burglar"

ADVANCE CAMPAIGN

Notice to Exhibitors:

Your newspaper will probably print these paragraphs, which are of exceptional news interest, free of charge, one each day, for a week preceding the showing.

If, however, this is impossible, each paragraph could be inserted in a neat frame or "box" and inserted daily as an advertisement.

Daily Talk 1—Marguerite Clark's Newest Picture

Winsome Marguerite Clark, as "Bab," the "Sub-Deb" of Mary Roberts Rinehart's story which appeared recently in the "Saturday Evening Post," has scored one of the greatest successes of her career in the Paramount picture, "Bab's Burglar."

Tomorrow, Daily Talk No. 2—Mary Roberts Rinehart Writes for Screen.

Daily Talk 2—Mary Roberts Rinehart Writes for Screen

Many famous authors, including Booth Tarkington, Owen Johnson, Carolyn Wells, and others, are now writing scenarios. Mary Roberts Rinehart has now joined the ranks. Her first contribution is the Paramount adaptation of "Bab's Burglar," which appeared in the "Saturday Evening Post," and of which Marguerite Clark is the star.

Tomorrow, Daily Talk 3—Famous Director for Clark Picture.

Daily Talk 3—Famous Director for Clark Picture

J. Searle Dawley, who has directed Billie Burke and many of the most popular Marguerite Clark pictures, such as "Snow White," was chosen by Paramount to direct "Bab's Burglar," in which Miss Clark is the star. Mr. Dawley is noted for his exquisite "technique" and it is said that his work can be detected by the various "human interest" touches which he inserts.

Tomorrow, Daily Talk No. 4—To Boarding-School Girls, Past, Present and Future.

Daily Talk 4—To Boarding-School Girls, Past, Present and Future

Whether she has been to Boarding-School, is there now, or is going next fall, every girl from seven to seventy will revel in Bab's doings in the newest Marguerite Clark Paramount picture, "Bab's Burglar." Mary Roberts Rinehart, who wrote the original story in the form of a diary in the "Saturday Evening Post," writes as only one can who has lived the experiences.

Tomorrow, Daily Talk No. 5—Schoolgirl Spends Year's Allowance in Two Weeks.

Daily Talk 5—Schoolgirl Spends Year's Allowance in Two Weeks.

Nine bunches of violets at five dollars a hundred—these for diplomatic reasons to her teachers at school; a small roadster, numberless extra tires, to say nothing of sodas, silk underwear, candy and other necessities of life—all these make large and extensive holes in allowances—even thousand-dollar allowances, as Marguerite Clark as "Bab" in the Paramount picture, "Bab's Burglar," finds out.

Tomorrow see "Bab's Burglar" at
(or, Tomorrow see advertisement.)

Stock Production Cuts and Mats—"Bab's Diary"



Issued in sets of ten consisting of:

- Top row—Two three-column cuts and mats
- Center row—Three two-column cuts and mats
- Bottom row—Five one-column cuts and mats

Always obtainable at your exchange

ADOLPH ZUKOR presents

Marguerite Clark In "Bab's Burglar"



CAST

BAB ARCHIBALD	.	.	.	.	.	.	MARGUERITE CLARK
JANE RALEIGH.	.	.	.	.	.	.	LEONE MORGAN
TOMMY GRAY	.	.	.	.	.	.	RICHARD BARTHELNES
MR. ARCHIBALD	.	.	.	.	.	.	FRANK LOSEE
MRS. ARCHIBALD	.	.	.	.	.	.	GABRIEL O'MADIGAN
LEILA ARCHIBALD	.	.	.	.	.	.	HELEN GREENE
CARTER BROOKS	.	.	.	.	.	.	WILLIAM HINCKLEY
HARRY (LEILA'S FIANCE)	.	.	.	.	.	.	GUY COOMBS

Director J. Searle Dawley

A Paramount Picture

SCENARIO FROM THE BOOK OF MARY ROBERTS RINEHART—DIRECTED BY J. SEARLE DAWLEY

"Money is the root of all evil."

"I do not know who said the above famous words, but they are true. I know it but too well. For, I had never gone on an allowance, and been in debt and always worried about the way silk stockings wear out, and et cetera, I would be having a much better time. For who can really enjoy a dress when it is not paid for or only partially so?"

With these doleful words pretty Barbara Archibald opens her diary and the episodes that follow bear out only too well her theory. Returned from a select girls' school Bab is just at the age of "romance" as she calls it and when her old friend Tommy Gray gives her his frat pin to wear, she believes that her "life's romance has commenced."

It all begins when her father puts her on an allowance of \$1,000 a year and no extras. "Not princely, but it will do," writes Bab. With this sum she is to purchase all "furs, theatre tickets, and underwear, manacuring, dentist, church collections, candy, tennis balls and matinee tickets, ice cream and taxicabs and Xmas gifts" for an entire year.

The first day she and her intimate friend, Jane Raleigh proceed to work sad havoc with her newly acquired check-book, sending nine bunches of violets to their teachers at five dollars a hundred; having massages together (at Bab's expense) and tea at the most expensive place in town.

Next Barbara decides to economize by buying a roadster "thereby saving half-soling shoes, owing to not walking." A trifling accident wherein she upsets a milk wagon and gallons of milk, a few extra tires and other incidentals soon alarmingly diminish the bank account and she decides to earn some extra money by using her car (the existence of which her family still ignores) to take passengers to and from the railroad station at fifty cents each.

One of her most lucrative patrons was a certain mysterious young man who requested to be brought to within a few yards of Bab's own house each trip and left near a big pine tree. Bab had heard of various and sundry cases of burglary in the vicinity and when the visits of the mysterious man increased in frequency, she began to think that he was no other than the burglar himself.

Keeping her suspicions to herself, Bab decided to go out for the two hundred dollar reward which was offered for the capture of the thief.

In the meantime, Leila, Bab's sister whom the romantic child was trying to marry off to the old friend of the family, Carter Brooks, had been acting quite strangely.

Bab, however, was too much occupied with the capture of her "burglar" to notice this and spent several uncomfortable nights on the dining-room table (so as not to go to sleep) waiting for him.

At last her opportunity knocked and she had visions of the two hundred dollars fattening her now slender bank account. She sees in the shrubbery of the garden who soon enters the library windows which Bab had left open to trap him. Suddenly a bag is let down from an upper window and Bab realizes that there is what she had not counted upon--an accomplice.

She keeps her nerve, however, and when she thinks them both safe in the library, locks the window from the outside and shoots a decrepit old revolver which she had begged from the gardner. The family, thoroughly frightened, appears and finds--not what Bab had triumphantly imagined--but her sister Leila and the young man with whom she was eloping. Poor, Bab, thoroughly disgusted at her own fiasco, retired with more haste than dignity to her own room where her father soon found her apparently just waking up, although his golf cap was tilted over one ear and the revolver lay still smoking beside her. She had not only lost the reward, but had effectively prevented just what she had wanted--to "marry off" her older sister that she might herself be "treated like a young lady." Her father, however, stood valiantly by her and the story ends the next day with Bab telling him, "No, she is not too old to be held in laps."

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...and other incidents soon alarmingly diminish...
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...the assistance of which her family still ignores) to take...
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WHAT YOU WANT TO KNOW ABOUT "BAB'S BURGLAR"

A FAMOUS STAR, A FAMOUS STORY, A FAMOUS PLAYERS PRODUCTION. Can you conceive of a greater combination, of a greater value, of a greater "whatever-you-call-it" than this to MAKE MONEY FOR YOU?

A TRIUMVIRATE LIKE THIS IS UNUSUAL. You don't often get anything half as big as this, and for that reason you should be able to DOUBLE YOUR PROFITS WITH THIS PICTURE.

A PRODUCTION LIKE THIS, with a star like Marguerite Clark, with a story so famous, brings sure returns. It is one of the biggest sure-fire hits that has been issued in a year, and is bound to bring much prestige to your theatre and add materially to your clientele.

THERE'S MAGIC IN THE NAME MARGUERITE CLARK. Many exhibitors know that she will fill the house and they do little more than announce her coming. Don't follow that precedent. Take this picture and the wonderful accessories that go with it and plaster your town from one end to the other, and it's a twenty-to-one shot that you will make the biggest cleaning-up you have ever had.

MILLIONS OF PEOPLE HAVE READ THE "SUB-DEB" STORIES. They are the famous girl stories that made Mary Roberts Rinehart famous. Every one of them appeared in the Saturday Evening Post, and with their million and a half circulation it is an assured fact that more than four million people have read the stories.

THIS IS THE FIRST MARY ROBERTS RINEHART story to be put on the screen. They are of that type of story that every person, male or female, old or young, just love. They can't help it, because they are so human. And that's what the picture is—human, from start to finish, with lots of comedy action, wonderful suspense and much heart interest.

YOUR PATRONS REMEMBER "THE AMAZONS," Miss Clark's first picture

LOOK OVER THESE ACCESSORIES

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four-sheet

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure

Series of Advertising Layouts; Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Heralds

Slides

Window Cards

Music Cues

under the "star series." Well, this is the second, and it is even better than the first. That magic something in the name of Clark has made her every picture a magnet that has drawn millions into theatres, and this one will add many hundreds to your list of patrons.

J. SEARLE DAWLEY DIRECTED this picture and has done wonders with the "sub-deb" stories. He was given a free lance, and he certainly did go ahead and make one of the greatest productions of the year.

DON'T FAIL TO CAREFULLY look over every one of the many accessories.

CONTENTS

1. Cover page
2. Sales talk and list of accessories.
3. Post-cards and letter
4. Promotional ideas
5. Miss Clark's own biography
6. Stock star cuts and mats
7. Ad layouts with mats
8. Ad layouts with mats
9. Ad layouts with mats
10. Ad layouts with mats
11. Lithographs and slide
12. Production cuts and mats
13. Advance campaign
14. Promotional publicity
15. Promotional publicity
16. Advance publicity
17. Advance publicity
18. Cast and synopsis
19. Synopsis continued

SUGGESTIONS FOR "BAB'S BURGLAR"

Post-card No. 1

Boarding School Girls, Past, Present and Future

If you are a Boarding School Girl, or have been, or even think of going, you have undoubtedly read some or all of the "Sub-Deb" stories which have appeared recently in the Saturday Evening Post. Mary Roberts Rinehart's series of stories have been put into film, and the "Sub-Deb" herself is none other than petite and charming Marguerite Clark. The story is entitled "Bab's Burglar," and will be shown at the Theatre next week.

Post-card No. 2

Can You Imagine

Marguerite Clark, the petite, trying to catch a great, big burglar? As Bab, the "Sub-Deb" in Mary Roberts Rinehart's story, "Bab's Burglar," she tries to trap the man she suspects of being a burglar, and finds that she has, instead, caught a pair of elopers, one of whom is her own sister.

Many of the humorous instances of this famous series of stories which appeared in the Saturday Evening Post are shortly to be shown on the screen at the Theatre.

SUGGESTION FOR LETTER

Dear Madam:

"'Money is the root of all evil'—I don't know who said the foregoing famous words, but they are all too true. I know it but too well, for if I had never gone on an allowance and been in debt and always worried about the way silk stockings wore out, etc., I would be having a much better time. Who can really enjoy a dress when it is not paid for, or only partially so?"

These are the opening words of Barbara Archibald's Diary and are quoted from the famous Mary Roberts Rinehart's stories, "The Diary of a Sub-Deb." This story has been dramatized by the Famous Players Film Company and been put into pictures under the title of "Bab's Burglar," and whom do you imagine was given the part of Bab? None other than the universally loved and charming Marguerite Clark. You no doubt saw her and her wonderful work in "The Amazons," which appeared at this theatre several weeks ago, in which production she did regular Douglas Fairbanks stunts.

In "Bab's Burglar," she drives a racing car and does other stunts, all of which are intensely humorous and entertaining.

She tries to live on an allowance of \$1,000 a year, which is to include matinee tickets, dresses, shoes, clothes, parties and everything else, but, unfortunately, not having been brought up to conservation of energy and war-time economy, she spends her entire allowance in two weeks, and then tries to capture a burglar and with the reward replenish her depleted bank account, but, instead, she merely spoils the elopement of her eldest sister. Finally, however, her father discovers her financial plight and, like most fathers, he is good-natured enough to overlook Bab's mistakes. But we must not tell you too much about the story, because you will enjoy every foot of it, from beginning to end, so our suggestion is that you do not fail to see this charming production and its wonderful little star, when the picture is shown here next week.

Cordially yours,

**Tell Charles E. Moyer, Paramount, 485 Fifth Ave., N.Y. City
about your promotional work. He'll help you plan others**

Just a Few Suggestions

Car card.

A Famous Star in a Famous Story

When the Mary Roberts Rinehart series of "Sub-Deb" stories first appeared in the Saturday Evening Post, they made a hit, and before the second story had appeared the Famous Players-Lasky Corporation were negotiating for the purchase of the rights to this story. The fact that they were finally successful will be demonstrated when Miss Clark appears in the story entitled "Bab's Burglar," to be shown at the Theatre next week.

Car card.

School-girl Spends Year's Allowance in Two Weeks

One could hardly imagine that a school-girl, or anybody else, would have so little idea of money as to spend her entire allowance in so short a time, but, when used to the luxuries of life and having every wish gratified, it is rather hard to be told that you have just so much money to spend in the next fifty-two weeks.

Miss Clark, in the title role of "Bab's Burglar" (as Bab, not the Burglar), finds it very hard to make ends meet on a paltry one thousand dollars a year. The screen version of Mary Roberts Rinehart's famous Sub-Deb stories is to be shown at the Theatre, commencing next week—the well-known Sub-Deb stories now in film.

SUGGESTION FOR LOBBY DISPLAY

Have your local card-writer or sign-maker get up a number of cardboard signs of approximately full-card or one-sheet size, and have these lettered to represent the Saturday Evening Post cover. Have a picture of Miss Clark placed in the center of at least one of these, and below, the Diary of the Sub-Deb, starring Marguerite Clark in the production, "Bab's Burglar."

You can have a number of these around your lobby in such a way as to represent either a gigantic pile of magazines or to look like a number of single magazines of huge size. The entire lobby can be dressed with these if you wish.

SUGGESTION FOR WINDOW DISPLAY

Get in touch with your local bookseller and tell him you are going to play Marguerite Clark in a play based on the famous "Sub-Deb" stories. Ask him to get a stock on hand of these stories and display them prominently in one window display. You can obtain for him two or three large and small pictures of Miss Clark and then have a sign in the window, "'Bab's Burglar,' adapted from the diary of the Sub-Deb star, Marguerite Clark, to be shown at the Theatre, commencing"

This will help him to sell the copies of the book and, if you wish, you can further enhance the advertising value of your showing by having a series of prizes for the best essay written on the book and play combined. The prizes, of course, to be copies of the book. This will stimulate an interest and it will also prepare your patrons for other "Sub-Deb" stories which will be filmed with Miss Clark as the star.

We are anxious to serve you in every way possible. Write to Charles E. Moyer, Paramount, 485 Fifth Avenue, New York City, and he'll help you with your promotional work



Press Book and Exhibitors' Aids

THE PLAYERS

THE PRINCESS
TWEEDLEDEE,
MARGUERITE CLARK
Her Father, the King,
William Danforth
The Wicked Queen,
Augusta Anderson
The Lord High Chancellor,
Edwin Dennison
The Witch.....Daisy Belmore
Prince Charming,
Richard Barthelmess

The Princess'
Seven Brothers,

Richard Allen
Jere Austin
Joseph Sterling
Fred Merrick
Leo F. Daly
Stanley King
Gordon Dane

2



ADOLPH ZUKOR *presents*

MARGUERITE CLARK

IN

"THE SEVEN SWANS"

Adapted and Directed by J. SEARLE DAWLEY

A Paramount Picture

A story for everybody who hasn't "lost their make believe."



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



WHAT YOU WANT TO KNOW ABOUT "THE SEVEN SWANS"

THIS IS WITHOUT EXCEPTION THE BIGGEST, MOST ELABORATE PRODUCTION IN WHICH MARGUERITE CLARK HAS EVER APPEARED! YOU CANNOT BOOST IT TOO FAR!

It was directed by J. Searle Dawley, who also arranged and adapted the scenario.

The cast includes William Danforth, Augusta Anderson, Edwin Dennison, Daisy Belmore and Richard Barthelmess, besides numerous other well-known and popular players.

Among other scenes are several dance scenes, including a Shadow Dance, using the new Harmer-Mark lights, and a troupe of beautiful girls from the production, "Chu Chin Chow," now playing with such success in New York City; a sun dial dance, or dance of the hours, from "La Gioconda." This dance was under the direction of Lillian Thurgate.

One of the many gorgeous sets in the production occupies the entire floor of the Famous Players New York studio, and is built up in terraces reaching to the lofty ceiling. It was in this amphitheatre, on a raised platform surrounded by seven dials, that the Dance of the Hours was staged.

"SNOW WHITE," IN WHICH MR. DAWLEY DIRECTED MARGUERITE CLARK LAST YEAR, WAS A TREMENDOUS SUCCESS — "THE SEVEN SWANS" WILL BE EVEN MORE POPULAR.

An excellent list of accessories has been prepared by the Exhibitor's Service Department, including one, three, six and twenty-four sheets; photographs; cuts and mats of star and production, besides the advertising layouts, prepared by experts and the advance press notices which your local newspaper will be glad to print about this popular star in one of her most elaborate productions.

LOOK OVER THESE ACCESSORIES

(To be obtained from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four-sheet

Photos

- 10 8 x 10 black and white
- 8 11 x 14 colored gelatins
- 2 22 x 28 colored gelatins
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two-three-column

Photogravure

Series of Advertising Layouts:

Mats

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Heralds

Slides

Window Cards

Music Cues

Music cues are available at your exchange—when sending for them order your accessories from the list on the left.

AND DON'T FORGET
To Tie Up With The Tremendous

Million Dollar National Advertising Campaign

(simply by using

The TRADE MARK Everywhere.

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Current release list inside, and exchange list on, back cover

ADVERTISING SUGGESTIONS FOR "THE SEVEN SWANS"

POST CARD No. 1

(To be sent 9 days before showing of picture)

Dear Madam:

Marguerite Clark is coming to the..... Theatre on.....in one of Hans Anderson's fantastic fairy tales called "THE SEVEN SWANS."

It has all the charm of childhood and the lure of magic, and we hope you will come with a party of children to see this picture.

Manager.

POST CARD No. 2

(To be sent 6 days before showing of picture)

Dear Madam:

In Marguerite Clark's new picture called "THE SEVEN SWANS" you will see some gorgeous stage settings and wonderful fairy dancing, including "The Dance of the Hours."

The play will appeal to young and old alike. Don't miss seeing this picture, please. It will be shown at the..... theatre on.....

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing)

Dear Madam:

Did you see Marguerite Clark in her charming Christmas picture called "SNOW WHITE" last year? If so, you know it was one of the most famous pictures of screen history; but if not, you will have the opportunity of seeing her in another fairy story of equal charm called "THE SEVEN SWANS" at the theatre.

Miss Clark has decided to make one picture each year for the kiddies, including, she says, those from 7 to 77, and all others who have not grown old and hard at heart. Even the tired business man is delighted to relax once in a while and enjoy a thoroughly impossible bit of fairy-tale lore. Witches, hobgoblins, swans, sandmen and moon fairies have all been woven into this story with exquisite charm.

The setting is one of the largest ever used, including a Palace courtyard and measuring more than 100 x 200 feet. William Danforth, of musical comedy fame, and Daisy Belmore, as the Witch, add interest to the play.

In this picture Miss Clark knits 7 shirts for her 7 brothers, and after she had worn out her patience and fingers, Prince Charming carried her off in triumph to his palace, where they lived in great splendor until a wicked queen became jealous and—

But we will leave the rest of the story for you to see on

Yours very sincerely,

.....
Manager.

FOLLOW-UP POST CARD

(To be sent on date of showing)

Dear Madam:

To-day we are showing the photoplay called "THE SEVEN SWANS" at the theatre, where Marguerite Clark will show you how to knit garments that will transform swans into beautiful young princes. We shall look forward with pleasure to seeing you, and trust you will bring as many children as you can with you.

.....
Manager.

ADVERTISING SUGGESTIONS FOR "THE SEVEN SWANS"

LOBBY DISPLAY: You could have seven white swans made out of cardboard and placed in your lobby with a card reading:

COME AND SEE MARGUERITE CLARK TRANSFORM THESE SWANS INTO BEAUTIFUL YOUNG PRINCES.

And another card reading:

**SPECIAL MUSIC HERE TODAY.
THE SWAN SONG FROM "LOHENGRIN" WILL BE PLAYED.**

STREET DISPLAY: Have seven white swans mounted on a float with a sign reading:

"THE SEVEN SWANS" WILL BE SEEN AT THETHEATRE ON.....WHERE DAINTY MARGUERITE CLARK WILL SHOW YOU HOW TO KNIT GARMENTS WHICH WILL TRANSFORM THESE SWANS INTO HANDSOME YOUNG PRINCES. COME AND LET HER TEACH YOU HOW TO DO IT.

WINDOW DISPLAY: Have a photograph of your lobby taken and placed in the windows of your department stores in which you can display all kinds of yarn for knitting soldiers' garments, and have a sign reading:

LONG BEFORE OUR MAIDENS BEGAN TO KNIT FOR THE SOLDIERS THE PRINCESS TWEEDLEDEE WAS KNITTING TO SAVE HER SEVEN BROTHERS FROM DESTRUCTION. SHE WAS A PROTOTYPE OF OUR MAIDENS WHO ARE INDUSTRIOUSLY KNITTING TO-DAY FOR THE RED CROSS AND TO SAVE OUR BOYS "OVER THERE" FROM DESTRUCTION.

AT THE.....THEATRE ON....., Marguerite Clark will show you the ingredients she used for knitting garments which transformed these Seven Swans into handsome young men. Don't fail to come and see how she does it.

CAR CARDS: Have a picture of your lobby display on your car cards, with a sign reading:

GIRLS, DO YOU KNOW HOW TO KNIT?

MARGUERITE CLARK WILL SHOW YOU HOW TO KNIT GARMENTS THAT CAN TRANSFORM SWANS INTO HANDSOME YOUNG PRINCES AT THE.....THEATRE ON..... IT IS WELL WORTH THE PRICE OF ADMISSION TO LEARN HOW.

SPECIAL MUSIC: THE SWAN SONG FROM "LOHENGRIN" WILL BE PLAYED DURING THE SHOWING OF THIS PICTURE.

NEWSPAPER ADVERTISING: Have a photograph of your lobby, and in bold type an announcement reading:

AT THE.....THEATRE, MARGUERITE CLARK WILL APPEAR AS THE PRINCESS TWEEDLEDEE IN A PICTURE CALLED "THE SEVEN SWANS." SHE WILL SHOW OUR GIRLS HOW TO KNIT GARMENTS WHICH WILL TRANSFORM THESE 'SWANS INTO HANDSOME YOUNG MEN.

SPECIAL MUSIC

THERE WILL BE SPECIAL MUSIC AT THE SHOWING OF THIS PICTURE WHEN THE SWAN SONG FROM "LOHENGRIN" WILL BE PLAYED.

WE ALL HOPE THAT THE SWAN SONG OF THIS WAR, WITH ITS ROAR OF CANNON, ITS RATTLE OF MUSKETRY AND THRUMMING OF AEROPLANES MAY BE THE SWEETEST SONG THAT EVER WAS SONG—THE SONG OF WORLD LIBERTY.

ANY FURTHER SUGGESTIONS WILL BE CHEERFULLY FURNISHED BY

**THE EXHIBITORS' SERVICE DEPARTMENT,
485 Fifth Avenue, New York.**

KNITTING NETTLES FOR "THE TIRED BUSINESS MAN"--BY MARGUERITE CLARK.

Entering the dim, dusky and--it must be confessed--somewhat grimy studio from the noise and bustle of Fifty-sixth Street, New York City, gave one the impression of stepping out of life for a time into the mysterious realms of another world. And indeed on being ushered into the inner sanctum sanctorum where Marguerite Clark sat demurely enthroned in a huge, all-enveloping four-posted and canopied bed, the idea that one had walked "through the looking-glass" persisted and grew.

The huge Klieg lights of the studio flickered and fluttered over the whole scene, giving everything an unreal tinge, and a ghastly pale greenish hue that spread over the unmade-up faces like a mask. Palest green complexions with vivid lavender lips were startling in their ghostly intentness, and added to that queer sense of unreality.

From the velvet-cushioned recesses of the four-poster Miss Clark was holding forth on fairy tales--her pet subject. "Ever since I started spelling stories out of the First Reader at Avondale, Ohio, near Cincinnati, where I was born," she said, "I have liked the fairy tales best. At the Ursuline Convent, where my elder sister placed me after my parents' death, I was always writing fairy tales instead of irregular verbs or conjunctions, and even when I began to appear in amateur theatricals and during the first years on the stage, I always tried to make my managers allow me to present plays for the little folks--meaning all those who have not grown old and hard at heart.

" 'Snow White,' in which I appeared at the Little Theatre, New York City, in 1912, was the first time I ever really succeeded in this strange ambition of mine, but in it I fully proved my contention that 'the tired business man,' whom managers try so hard to please, as well as his wife and whole family, are more than delighted to relax once in a while and enjoy a thoroughly impossible, imaginative bit of fairy-tale lore.

"So, you see, when I got to be a 'sure-'nuff' motion picture star, I made it a rule to produce at least one picture a year that should be just that kind of a relaxation. So 'Snow White' took screen form at Christmas time last year, and now 'The Seven Swans' will prove my theory once more. In it I am taking the role of a Princess who knits seven shirts of very prickly nettles for my brothers, who are bewitched and obliged to remain in the form of seven white swans until my task of knitting nettles is accomplished. I have made a great many sweaters and helmets for the soldiers, and I must admit that I prefer soft worsted to nettles. However," she continued, laughing a little, "it is in a good cause, too, isn't it?"

Marguerite Clark



Illustration is a reduction of sizes listed below
 ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Three Two-column Cuts and Mats
 Centre Row—Five One-column Cuts and Mats
 Bottom Row—Two Three-column Cuts and Mats

Always Obtainable at Your Exchange

Ad-cuts and mats that will make little theatres big

John North Willys, head of the great Willys-Overland Automobile Company, says in the November issue of System, "The reason the little concern does not grow is because it will not adopt the methods that made the large establishment large." Advertising, going at it as big as possible, and keeping verlastingly at it, has been the dominant factor in the growth of most of the big successes of today. Paramount is offering you the opportunity to practice big business" methods by placing at your disposal advertising cuts and mats that, if consistently used are sure to make your theatre a "big business" theatre.

EXHIBITOR'S THEATRE

ADOLPH ZUKOR presents

MARGUERITE

CLARK

IN
"THE SEVEN SWANS"

Adapted and directed by
J. SEARLE DAWLEY



Staging that seems imbued with magic and a story that will make your veins tingle and your eyes pop.

Short Reel Subject

Travelogue

Musical Program

We show the famous Paramount Pictures advertised in the Saturday Evening Post.

EXHIBITOR'S THEATRE

ADDRESS

Adolph Zukor
presents

Marguerite Clark

in
"The Seven Swans"

Adapted and directed by
J. Searle Dawley



A Paramount Picture



Live in the land of Make-Believe with Marguerite Clark. Revel with her in this wonder story with its magic settings. A picture that'll stir up memories of other days and make you wish it would never end.

SHORT REEL SUBJECT

TRAVELOGUE

MUSICAL PROGRAM

We show the famous Paramount Pictures advertised in the Saturday Evening Post.



John Wanamaker, the merchant king, said, "I would as soon think of doing business without clerks as without advertising."

EXHIBITOR'S THEATRE



"The Home of Paramount Pictures"



ADDRESS

Adolph Zukor presents

Marguerite Clark

Adapted and directed by
J. Searle Dawley

in
"The Seven Swans"



A Paramount Picture



And there you'll find your old sweetheart again.

Perhaps only in mind, through the haze of a memory clouded by the years, but a picture just the same of the sweetheart of other days who speculated with you whether the fairy prince or the bad "ogre" would "live happy ever after." You'll live the "old days" over again when you see this wonderful picture, staged with the hand of a magician, at our theatre this week.

Short reel or travelogue

Musical Program



We show the famous Paramount Pictures advertised in the *Saturday Evening Post*



Advertising is making the other fellow think your way.

EXHIBITOR'S THEATRE

Adolph Zukor
presents
**Marguerite
Clark**
in
"The Seven Swans"
Adapted and directed by J. Searle Dawley



A Paramount Picture



Have you lost your make - believe ?
Do you remember the time you read
Anderson and Grimm and the benevolent
witches saved the fairy princes and they
all "lived happy ever after?" It's all here.
With Marguerite Clark, too, in the dain-
tiest, liveliest, most magnificently staged
story ever written for folks who haven't
lost their make believe.

Short Reel Subject

Travelogue

Musical Program

Paramount Pictures

advertised in the
Saturday Evening Post
SHOWN HERE



Now, if ever, is the time to advertise big. Overcome with bright snappy ads that
feeling of inertia created by the times.

EXHIBITOR'S THEATRE

Adolph Zukor Presents

MARGUERITE CLARK

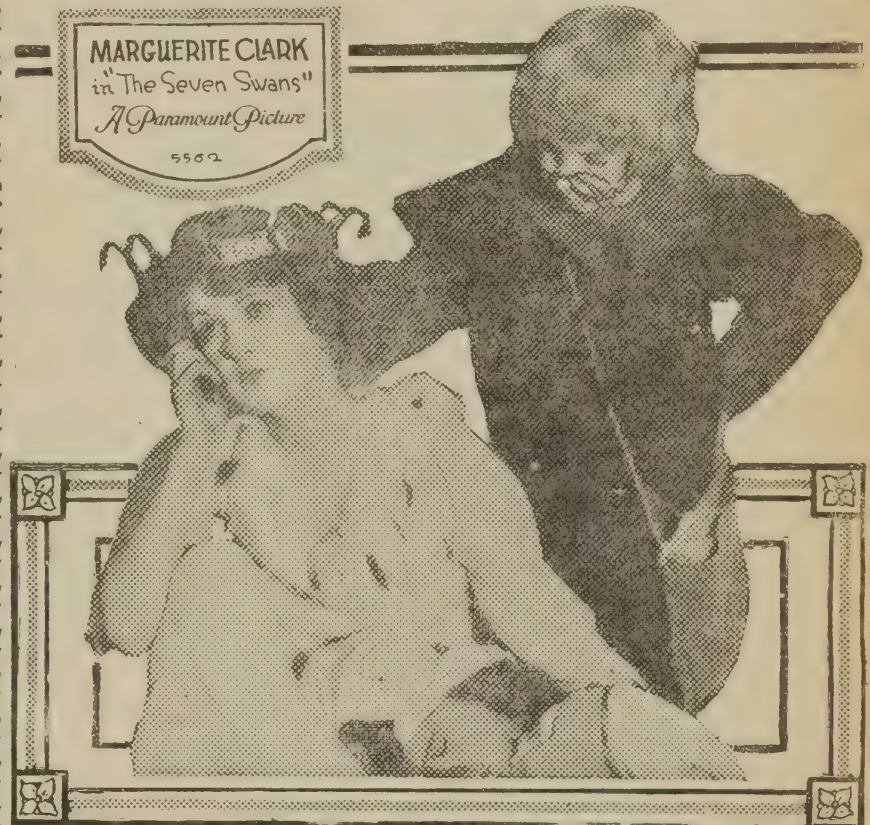
in

"The Seven Swans"

Adapted and directed by J. Searle Dawley

MARGUERITE CLARK
in "The Seven Swans"
A Paramount Picture

5582



LIVE IN THE LAND OF MAKE - BELIEVE

If you ever were a "kid"--we'll bet you were--their's a warm corner
in your heart for Marguerite Clark and her seven princes who were
turned to swans. A story that'll make your veins tingle; fairy prin-
ces and scenery that warm the cockles of your heart--a picture
you can't afford to miss.

SHORT REEL SUBJECT

TRAVELOGUE

MUSICAL PROGRAM

HAVE YOU LOST YOUR MAKE - BELIEVE ?

You can see the famous Paramount Pictures advertised in
the Saturday Evening Post at this theatre.



EXHIBITOR'S THEATRE

"The Home of Paramount Pictures"

ADOLPH ZUKOR presents

MARGUERITE CLARK

IN

"THE SEVEN SWANS"

Adapted and Directed by
J. SEARLE DAWLEY



CHRISTMAS ISN'T A DAY, IT'S A FEELING'

So come on, folks, just revel in the feeling. It's contagious in this wonder tale of fairy princes, benevolent witches, and gorgeous scenic effects. A picture for all the folks who haven't lost their make-believe.

SHORT REEL FEATURE

TRAVELOGUE

MUSICAL PROGRAM



This is the quality sign. It identifies the famous Paramount Pictures advertised in the *Saturday Evening Post* and shown in this theatre,

Advertise so persistently that when they think of motion pictures, they will think of you.

EMILY T. HARRIS

MARGUERITE CLARK

"THE SEVEN SWANS"

THE
BROOK

Cover your town with this paper and you will fill every seat on every performance

Always obtainable
at your Exchange



Three Sheet



One Sheet



One Sheet



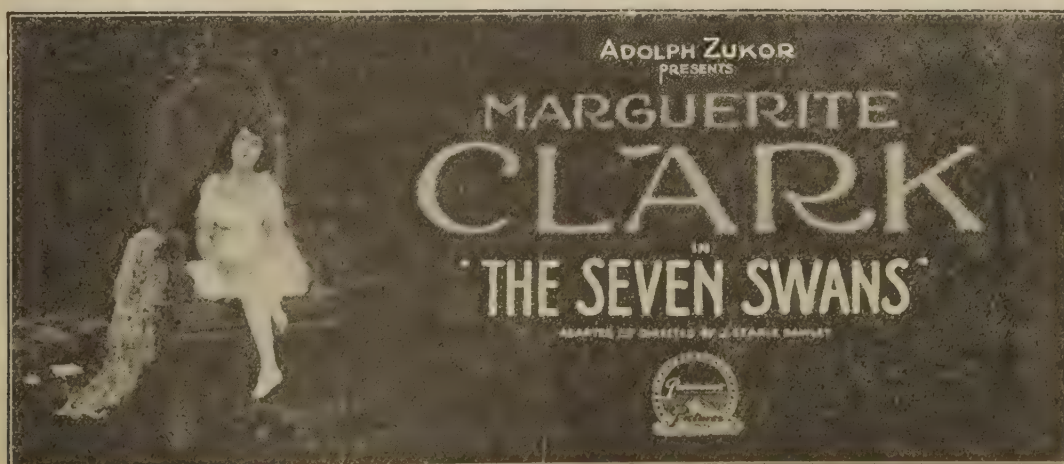
Three Sheet



Six Sheet



Six Sheet



Twenty-four Sheet

STOCK PRODUCTION CUTS AND MATS

Marguerite Clark in "The Seven Swans"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

Synopsis of different lengths for your newspapers, with full information in each about star, cast and director.

+ Dainty Marguerite Clark, following her custom of making one fairy story each year, will be seen in "The Seven Swans," a delightfully whimsical fantasy adapted from Hans Anderson's fairy tale by J. Searle Dawley, who is also the director. The story is for children of all ages, and deals with the adventures of a certain Princess Tweedledee and her seven brothers. A wicked queen, desiring to gain control of the rich kingdom over which they rule, transforms the brothers into seven white swans, and orders Princess Tweedledee thrown into a dark and gloomy dungeon filled with rats. How she escapes, and after three years and a day succeeds in saving her brothers and returning them to their human form, make a fascinating photoplay. The cast supporting Miss Clark includes handsome Richard Barthelmess as the Prince Charming, Daisy Belmore as the Witch, and others equally well known.

MARGUERITE CLARK APPEARS IN "SEVEN SWANS" AT THE

Director J. Searle Dawley, who was responsible for the direction of the famous "Snow White" picture, starring Marguerite Clark, has recently directed the same star in still another fairy tale, this time an adaptation of his own from one of the Hans Anderson fairy tales--classics for children and grown-ups alike. The excellent cast includes Richard Barthelmess, Daisy Belmore, William Danforth, Augusta Anderson, and others. As the Princess Tweedledee, who saves her seven brothers from a terrible fate, Miss Clark has created one of the most winsome and whimsical roles of her entire career. "The Seven Swans," as the production has been named, will be shown at the.....Theatre on.....

For her latest picture, "The Seven Swans," in which she will be seen on.....at the.....Theatre, Marguerite Clark has chosen a fanciful, elaborate version of one of Hans Anderson's best-known fairy tales. This was adapted and directed by J. Searle Dawley, who directed "Snow White," one of the most popular films of screendom. The cast of "The Seven Swans" is exceptionally good, including such well-known players as Richard Barthelmess, Daisy Belmore, William Danforth, Augusta Anderson, and others. The story follows the adventures of Miss Clark as the Princess Tweedledee in saving her seven brothers from the clutches of the Wicked Queen, who has transformed them into swans. One of the largest sets ever used was erected by Director Dawley--a palace courtyard, measuring more than one hundred by two hundred and fifty feet.

Synopsis and information items *(continued)*

At the.....Theatre on.....Marguerite Clark will appear in her very latest Paramount picture, "The Seven Swans." This is Miss Clark's annual offering to kids of all ages, being nothing more or less than a whimsical, fantastic fairy tale adapted from one of Hans Anderson's by Director J. Searle Dawley. The excellent cast includes William Danforth, Augusta Anderson, Daisy Belmore, and handsome Richard Barthelmess as the Prince Charming.

Marguerite Clark is contributing more than her share to the joy of life these days at the.....Theatre on.....in her newest Paramount production, "The Seven Swans." This was adapted from Hans Anderson by Director J. Searle Dawley, who was responsible for the direction of "Snow White" last year, one of the most famous pictures of screen history. "The Seven Swans" is a whimsical, appealing fairy story with all the charm of childhood and the lure of magic. Witches, hobgoblins, swans, the sandman and moon fairies have been woven into a story of exquisite charm.

MARGUERITE CLARK PROVES A PET THEORY

Marguerite Clark, who is appearing at the.....Theatre on, in "The Seven Swans," has a pet theory that no one ever really grows up. "You see," she said, "I proved it last year by appearing in 'Snow White,' an out-and-out fairy tale. The grown-ups were not prepared, and all came to see it and stayed. This year I have made 'The Seven Swans' with the expert assistance of Director J. Searle Dawley and a cast including many very popular players. The story deals with witches and fairies of all sorts and is as fantastic and appealing as little 'Snow White' of last year--and even more beautiful."

Adhering to her custom of making one picture each year for "the kids"--including, she says, those from seven to seventy-seven, Marguerite Clark will on..... at the.....Theatre be seen in her latest Paramount photoplay, "The Seven Swans," which was adapted from Hans Anderson and directed by J. Searle Dawley, who has directed Miss Clark in most of her productions, including the famous Mary Roberts Rhinehart "Bab" stories and the famous "Snow White" fairy story.

Synopsis and information (*continued*)

X
MARGUERITE CLARK IN APPEALING ROLE AS PRINCESS TWEEDLEDEE, IN LATEST
PARAMOUNT PRODUCTION

The Princess Tweedledee was to marry the wicked Queen's son. All was feasting and rejoicing, and through the palace could be heard sounds of laughter and revelry. The little Princess alone was sad and silent. She was no other than dainty Marguerite Clark at work on her very latest Paramount photoplay. "The Seven Swans," which was being made under the expert direction of Director J. Searle Dawley, who also made the adaptation from one of Hans Anderson's most famous fairy stories, dear to the hearts of childhood.

Not one detail is left out. "The Seven Swans" are there and are duly transferred again to the form of the brave Princess. After Miss Clark, as the Princess Tweedledee, has worn out her patience and fingers knitting garments of sharpest nettles, the Prince Charming, as played by handsome Richard Barthelmess, appears and carries her off in triumph to his palace.

Here they lived amid the greatest splendor and were entertained by dancing and music the livelong day. All would have been well had not the spell of the Wicked Queen prevented the Little Princess Tweedledee from ever speaking to her Prince Charming. Also, she was obliged to continue her long task of weaving sharp nettles into shirts for her brothers until sometimes her white fingers were spotted with blood.

At last the Princess could see that the Prince Charming was getting tired of his silent and industrious guest, and sadly she returned to her home in the far-away Kingdom of the Seven Dials. Here what was her dismay to find the Wicked Queen ruling in place of her own dear mother!

When the Wicked Queen saw the beautiful little Princess, she immediately became very jealous and had her accused of witchcraft. At first the people would not listen to these words of the Wicked Queen, but as the Little Princess continued silent and would never say a word for herself, they-- But we will leave you to see the rest of the story for yourself at the.....Theatre on....., where Miss Clark will be seen in "The Seven Swans," the most beautiful and artistic photoplay of her entire career.

Personality stories about the Star, Author, Director or cast.

A COMEDY KING APPEARS WITH MARGUERITE CLARK IN "SEVEN SWANS"

William Danforth, who plays the role of king in a mythical country in Paramount's Christmas play, "The Seven Swans," starring Marguerite Clark, although he is making his first screen appearance, is by no means unfamiliar with the king business. As a matter of fact, he has been ruler over innumerable musical comedy kingdoms, including a role of this sort in De Wolf Hopper's famous "Happyland," in which Miss Clark supported that comedian in the legitimate.

Mr. Danforth possesses the rotund figure and jovial countenance necessary for this role, and is also capable of assuming at will a ferocious or almost ludicrously balmy expression as called for. In his royal robes and with sceptre and crown he is a striking figure in "The Seven Swans," wherein dainty Miss Clark enacts the role of a bewitching princess. This picture is to be shown at the.....Theatre on.....

MARGUERITE CLARK RECEIVES POPULARITY PRIZE CONTEST

Of the half dozen screen stars entered in the Ladies' World Magazine screen popularity contest, demure Marguerite Clark emerged the winner. At the Paramount studios at Fort Lee, New York, she recently received her prize. This took the unusual form of a huge cake, beautifully iced and garnished.

When the trophy was brought to her as she sat on her stately throne, used in the filming of "The Seven Swans," which is to be shown at the.....Theatre on....., Miss Clark posed for several photographs. The moment they were finished, however, she demanded a knife and sliced off generous portions, which were distributed to the motley assembly of actors in all sorts of costumes, newspaper reporters, carpenters, and others who surrounded her. "The sample was fine," averred the star later, "and after a while I'm really going to eat some of it. I often hear that I've been awarded a prize, but so seldom actually receive it."

Personality stories (continued)

In filming Paramount's recent photoplay starring Marguerite Clark, a fairy tale entitled "The Seven Swans," which is to be shown at the.....Theatre on....., Director J. Searle Dawley made use of ten or twelve little tots around the ages of two to four years. They are supposed to be listening to a story, and it was necessary that they should appear deeply interested and amused. So Mr. Dawley, standing just out of camera range, told a very brief story, and then, after the fashion of the old-time minstrel "laughing" song, began to laugh heartily. So infectious was his mirth that the tiny actors were soon convulsed with laughter, and even Miss Clark herself, sitting among them, was forced to laugh. Verily, the picture director, these days, must be a very gifted individual indeed.

MARGUERITE CLARK SUBSTANTIALLY PROVES HER PATRIOTISM

Disproving the opinion of many that she is merely a sort of pretty shadow who flits across the motion picture screen for our entertainment, dainty Marguerite Clark has recently thoroughly proved her patriotism and energy. For the first Liberty Loan she contented herself with buying a mere hundred thousand dollars' worth of the bonds, but for the second she was indefatigable in her work to arouse interest and--generosity on the part of others. She went first to Washington, D. C., where, at the Riggs National Bank on special invitation from the Liberty Loan Committee, she spent a whole afternoon personally selling bonds.

A few days later she made the trip to Cincinnati, really her "home town," where at the invitation of Mayor Fuchta, she sold bonds at the Chamber of Commerce. The star's popularity in that district brought out thousands of persons, who crowded each other in their efforts to see and speak to the star--to say nothing of surrendering their dollars in the Liberty cause.

These duties interrupted Miss Clark in the production of her customary Christmas play, "The Seven Swans," which, nevertheless, has been finished under the direction of Director J. Searle Dawley and will be shown at the.....Theatre on.....

Current Paramount and Artcraft Releases



The Eternal Temptress.....	Lina Cavalieri
The Secret Game.....	Sessue Hayakawa
The Land of Promise.....	Billie Burke
Tom Sawyer.....	Jack Pickford
Nan of Music Mountain.....	Wallace Reid
The Fair Barbarian.....	Vivian Martin
Love Letters.....	Dorothy Dalton
His Mother's Boy.....	Charles Ray
THE SEVEN SWANS.....	MARGUERITE CLARK
Mrs. Dane's Defense.....	Pauline Frederick
The Spirit of '17.....	Jack Pickford
Rimrock Jones.....	Wallace Reid
The Widow's Might.....	Julian Eltinge
The World for Sale.....	J. Stuart Blackton
Mary 'Gusta.....	Vivian Martin
Jules of the Strong Heart.....	George Beban



The Devil Stone.....	Geraldine Farrar
A Modern Musekteer.....	Douglas Fairbanks
Rose of the World.....	Elsie Ferguson
The Bloodhound.....	W. S. Hart
Stella Maris.....	Mary Pickford

List of Paramount Exchanges

DISTRIBUTING

"THE SEVEN SWANS"

Boston, Mass.—10 Shawmut St.
Famous Players Film Co. of N. E.

New Haven, Conn.—131 Meadow St.
Famous Players Film Co. of N. E.

Portland, Me.—85 Market St.
Famous Players Film Co. of N. E.

New York, N. Y.—729 Seventh Ave.
Wm. L. Sherry Feature Film Co., Inc.

Buffalo, N. Y.—145 Franklin St.
Wm. L. Sherry Feature Film Co., Inc.

New Jersey, N. J.—71 W. 23d St.,
New York.
Famous Players Exchange.

Philadelphia, Pa.—1219 Vine St.
Famous Players Exchange.

Washington, D. C.—525 13th St.,
N. W.
Famous Players Exchange.

Pittsburgh, Pa.—Penn Ave. at 12th St.,
Famous Players Film Service, Inc.

Cleveland, Ohio—Standard Theatre
Bldg., Prospect Ave., near 9th St.
Famous Players Film Service, Inc.

Chicago, Ill.—220 S. State St.
Famous Players Film Service, Inc.

Cincinnati, Ohio—107 W. 3rd St.
Famous Players Film Service, Inc.

Detroit, Mich.—278 Jefferson Ave. E.
Famous Players Film Service, Inc.

Kansas City, Mo.—2024-26 Broadway.
Kansas City Feature Film Co.

St. Louis, Mo.—3929 Olive St.
Kansas City Feature Film Co.

Minneapolis, Minn.—Produce Exch'ge
Bldg.
Famous Players Star Feature Film
Service, Inc.

Salt Lake City, Utah—133 E. 2nd So.
St.
Notable Feature Film Co.

Denver, Colo.—1749 Welton St.
Notable Feature Film Co.

San Francisco, Cal.—645 Pacific Bldg.
Progressive Motion Picture Co.

Seattle, Wash.—Central Bldg.
Progressive Motion Picture Co.

Los Angeles, Cal.—Marsh-Strong Bldg.
Progressive Motion Picture Co.

Portland, Ore.—9th and Burnside Sts
Progressive Motion Picture Co.

Atlanta, Ga.—51 Luckie St.
Southern Paramount Picture Co.

New Orleans, La.—814 Perdido St.
Southern Paramount Picture Co.

Dallas, Texas—1902 Commerce St.
Texas Paramount Picture Co.



Press Book and Exhibitor's Aids

CHARLES KENMORE ULRICH, Editor

ADOLPH ZUKOR Presents

MARGUERITE CLARK

IN

"RICH MAN, POOR MAN"

From the novel by Maximilian Foster. Adapted by George Broadhurst

Directed by J. Searle Dawley

A PARAMOUNT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Get Music Cues at Your Exchange

Facts Exhibitors Should Know About "RICH MAN, POOR MAN"

A Paramount Picture

- STAR..... Marguerite Clark, widely known as "the sweetest girl in motion pictures," whose success in the "Bab" pictures as well as in the superb film spectacle of "The Seven Swans," has been phenomenal, and whose stellar fame becomes more resplendent with each new production in which she appears.
- AUTHOR..... Maximilian Foster, novelist and magazine writer, whose story of "Rich Man, Poor Man" was published serially in the *Saturday Evening Post* with great success. It also was published in book form and met with a wide sale. It later was produced on the stage by George Broadhurst, and achieved a dramatic triumph.
- SCENARIO..... From the adaptation by George Broadhurst, playwright.
- DIRECTOR..... J. Searle Dawley, a leading director whose talents in this field were conspicuously displayed in "The Lie," and other notable Paramount successes.
- STORY..... A Wall street financier, cold, selfish and heartless, disowns his daughter when she elopes with a man of whose name he is ignorant. Later, a young woman, is foisted upon him as his grandchild and when she brings joy to his lonely life, and he learns to love her, he discovers that the young man she loves is, in fact, his grandson. He realizes that a rich man who neither loves nor is loved, is a poor man indeed.
- SUPPORT..... Chief among the supporting players in this production is Frederick Warde, the eminent tragedian, who has a role which he portrays with great power and exquisite artistry. Other notable film personages are Richard Barthelmess, George Backus, J. W. Herbert, Donald Clayton, William Wadsworth, Augusta Anderson, Ottola Nesmith, and Mary Davis, all well known to Paramount picture audiences.

ACCESSORIES

(Obtainable from your Exchange)

Paper

Two one-sheets
Two three-sheets
One six-sheet
One stock stand

Photos

8 8x10 black and white
8 11x14 gelatins
8x10 photos of star
22x28 photos of star
colored gelatin

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts: Mats

Press Book with sales talk, card
and letter announcements,
suggestions for lobby and
other displays.

Music Cues

"RICH MAN, POOR MAN"

THE PLAYERS

Betty Wynne.....Marguerite Clark
Bayard Varick... Richard Barthelmess
Henry Mapleson....George Backus
John K. Beeston...Frederick Warde
DeCourcy Lloyd....J. W. Herbert
David Lloyd.....Donald Clayton
Henry Evans.....Wm. Wadsworth
Mrs. Wynne.....Ottola Nesmith
Mrs. Tilney.....Mary Davis
Mrs. DeCourcy Lloyd,
Augusta Anderson

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Back Cover, Exchange List and
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SUGGESTED MAIL CAMPAIGN FOR THE EXPLOITATION OF "RICH MAN, POOR MAN."

Advance Post Card No. 1

(To be sent nine days before showing.)

Dear Madam:—

Dainty Marguerite Clark, widely known as "the sweetest girl in motion pictures," will appear in her latest Paramount photoplay, "Rich Man, Poor Man," at the Theatre, next

The merits of this superb picture are so conspicuous, that I do not hesitate to recommend it to your most favorable consideration.

Sincerely Yours,

.....
Manager.

Advance Post Card No. 2.

(To be sent six days before showing.)

Dear Madam:—

In the presentation of "Rich Man, Poor Man," starring sweet little Marguerite Clark, at our theatre next....., we assure you that it will prove to be one of the finest photoplays seen in this city this season.

We heartily extend you our invitation to attend the display.

Sincerely Yours,

.....
Manager.

PERSONAL LETTER.

(To be sent three days before showing.)

Dear Madam:—

Among the chosen few film luminaries who have won popularity with the motion picture theatregoers of the country, few have so large and devoted a following as has charming Marguerite Clark, famous as "the sweetest girl in motion pictures."

Miss Clark's latest Paramount photoplay, "Rich Man, Poor Man," which is to be displayed at the..... Theatre, next, is perhaps the strongest and most delightful picture in which she ever has appeared.

The story has to do with a young woman who is foisted upon a rich man as his grandchild. The imposture finally is exposed, but the ultimate end is one of supreme happiness for the young woman. In the development of this theme, which proves that a rich man is, after all, a poor man, when he neither loves nor is loved, there are many scenes of great dramatic power, filled with thrills, and exerting a distinct heart appeal.

Miss Clark is supported, in the chief role of the aged millionaire, by Frederick Warde, the distinguished tragedian, whose success in the cinema field is no less emphatic than that which rewarded his genius as an actor on the speaking stage. We believe that you cannot afford to miss seeing this great photoplay.

Sincerely Yours,

.....
Manager.

FOLLOW-UP POST CARD

(To be sent to arrive on date of showing)

Dear Madam:—

We take pleasure to remind you that Marguerite Clark, the delightful film star, will be seen in her newest Paramount picture, "Rich Man, Poor Man," which is to be presented at the..... Theatre today (.....). We welcome you to the showing and assure you that we will do all in our power to make the occasion one of unusual interest to you.

Sincerely Yours,

.....
Manager.

Advertising Suggestions for the Exploitation of "RICH MAN, POOR MAN"

LOBBY Have an artist paint in colors on a canvas screen, a well dressed man
DISPLAY: gazing at a Cupid standing on a pedestal, the Cupid's face being averted,
and add this inscription:—

*"This man is rich, but lacking love he is the poorest man in the world,
See 'Rich Man, Poor Man' at this theatre next"*

Place the figure of a Cupid in your lobby and attach this card thereto:—

*"You may be rich, but if your soul knows not love, you're poor indeed.
See 'Rich Man, Poor Man, here on next."*

WINDOW Have book dealers tie up with you by making a display of copies of "Rich
DISPLAY: Man, Poor Man," with cut outs of Marguerite Clark, and use placards
similar to these:—

*"Read 'Rich Man, Poor Man,' then see Marguerite Clark in the Pic-
ture of the same name at the.....theatre next....."*

*"Happiness mocks the rich man who knows not love, and he envies the
poor man who loves and is loved. See 'Rich Man, Poor Man' at the
..... theatre next"*

CAR Print cards bearing the portrait of Marguerite Clark, gazing at a Cupid,
CARDS: with this lettering:—

*"She brought love to a rich man's heart, something money could not buy,
how this was accomplished, 'Rich Man, Poor Man' will demonstrate
at the Theatre next"*

NEWSPAPER Use as many of the production cuts as possible, several of which are
ADVERTISING: shown herein. In display advertising and headings for special
stories, care should be taken to draw attention to the theme of "Rich
Man, Poor Man," which emphasizes the truism that a rich man who does not love some-
thing and is himself unloved, is the poorest chap in the universe. If advisable, reproduce
photographs of your lobby display, and use headlines similar to the following:—

*"Rich in coin, poor without love, was this great financier who will ap-
pear in 'Rich Man, Poor Man' at the theatre
on"*

*"If you're rich and haven't love in your soul, you're poor as Job, and
'Rich Man, Poor Man' at the theatre proves it."*

For Exhibitor's Information or House Organ—Cast and Story of "RICH MAN, POOR MAN"

"RICH MAN, POOR MAN"

CAST

Betty Wynne.....Marguerite Clark
Bayard Varick.....Richard Barthelmess
Henry Mapleson.....George Backus
John K. Beeston.....Frederick Warde
DeCoursey Lloyd.....J. W. Herbert
Mrs DeCoursey Lloyd.....Augusta Anderson
David Lloyd.....Donald Clayton
Henry Evans.....William Wadsworth
Mrs. Wynne.....Ottola Nesmith
Mrs. Tilney.....Mary Davis

STORY

Proud, haughty, selfish, and unrelentless, John K. Beeston, a Wall Street financier, disowns his daughter, Alice, for eloping with a man of whom he did not approve. All trace of the young woman and her husband is lost, despite Beeston's efforts to find them.

One stormy night several years later, a woman, evidently seriously ill and hugging a two year old girl babe to her breast, staggered into a boarding house conducted by Mrs. Tilney. Mrs. Tilney cares for the unhappy woman who dies a few days later, leaving her child, Betty Wynne, to Mrs. Tilney's care.

Little Betty becomes a prime favorite with Mrs. Tilney's boarders, among these being Henry Mapleson, a shy, nervous elderly man, and Bayard Varick, a young architect. Among the effects left by Betty's mother, was a diamond brooch, and this is the only means of identification that can be found.

It develops that Beeston's daughter married William Varick, but the financier is unable to learn the name of his son-in-law. Young Bayard is Varick's son and therefore, Beeston's grandson. When his father died, he warned his little son never to "have anything to do with a Beeston." The boy did not understand the meaning of this, but he was determined to obey the command.

In a trunk which Varick brought to Mrs. Tilney's are a family bible and many old documents, and when he examines them, he discovers that his dead mother was the daughter of Beeston, the financier. He takes much interest in Betty and their friendship rapidly ripens into love.

Mapleson, who keeps a fatherly eye upon the young couple, believes Varick to be too poor to marry, and loving Betty as a father, he seeks for some means to make her happy. He discovers Varick's papers hidden in the trunk and divines the truth. He now knows that Varick is the grandson of Beeston, the financier, but desiring to insure Betty's happiness, he forges the name of "Wynne" for "Varick," and the word "daughter" for "son" in the records. He then calls upon Beeston and establishes the apparent fact that Betty is his granddaughter.

Beeston receives Betty into his household and her youthful charms and sunny disposition at once win his affection. She knows how to accept his gruffness and sincerely loves him. David Lloyd, a good for nothing son of Mr. and Mrs. DeCoursey Lloyd, the latter a daughter of Beeston and the aunt of Varick, desires to marry Betty. This rouses the bitter opposition of his parents, but David persists only to discover when he reads one of Betty's letters that she loves Varick.

Meanwhile, Henry Evans, a boarder at Mrs. Tilney's, finds an old pawn ticket in Betty's trunk and redeems a locket with a picture of Betty's mother. He turns this over to the Lloyds who are extremely hostile to Betty, and the fact that she is not Beeston's grandchild, is indisputably revealed. They engage a handwriting expert and the forgery committed by Mapleson is exposed.

Beeston protests against Betty's departure from his household and announces that if she does not remain with him, he will prosecute Mapleson for forgery. She reluctantly consents to remain and finally is induced to promise that she will marry David, although she loves Varick. David is injured in an accident and it is arranged that the marriage is to be celebrated at the hospital. On her way there, Betty calls at Mrs. Tilney's and Mapleson discovers that she is sacrificing her happiness for him.

Mapleson rushes to Beeston and the financier thus learns for the first time that Varick is his grandson. David dies at the hospital and Betty and Varick are at Beeston's when this news is conveyed to them. Beeston takes Betty and Varick to his heart and when he witnesses their happiness, he realizes that a rich man who neither loves nor is loved, is a poor man indeed, but having found love, is now the happiest of men.

PRESS REVIEW

To be Sent to the Newspapers Immediately after the First Showing of "Rich Man, Poor Man."

"RICH MAN, POOR MAN" MARGUERITE CLARK'S NEW PICTURE SCORES

Splendid Photoplay Affords "Sweetest Girl in Motion Pictures" With Most Delightful Role

Conveying in no uncertain language the message that riches without love is a mockery, "Rich man, Poor Man," the latest Paramount picture starring that charming screen star, Marguerite Clark, was received with marked manifestations of approval by an audience that tested the capacity of the Theatre yesterday. Both the star and picture sustained themselves with the dignity that attaches to superiority, and the interest of the audience frequently manifested itself in hearty applause.

Here is a photoplay that, because of its powerful theme, capable direction and the individual efforts of an exceptionally fine cast of players, is well worth any one's while to see, not once, but several times. Aside from the excellent characterization of Bab Wynne by Miss Clark who is justly termed "the sweetest girl in motion pictures," that of Frederick Warde, who essayed the role of Beeston, a crusty, crabbed and heartless multi-millionaire, was distinctively a work of art eminently worthy of the last of the old school of tragedians, whose prestige is fading with time, but whose influence for good in the cinema world, never will die.

Based upon the novel by Maximilian Foster, the story of "Rich Man, Poor Man," adapted by George Broadhurst, is highly dramatic and the various scenes hold the interest as by a spell. Beeston, a financier, selfish, brutal, unscrupulous and thoroughly unlovable, drives his daughter from him for presuming to wed the man of her choice. He becomes more irascible than ever, and lives the life of a recluse although he has living with him his daughter, Mrs. DeCourcy Lloyd, and her shiftless husband, whom Beeston cannot endure.

A woman staggers into Mrs. Tilney's boarding house one stormy night, carrying a little girl. She dies and leaves her child Betty to Mrs. Tilney's care. Among Mrs. Tilney's boarders is Henry Mapleson, an elderly man, who soon becomes little Betty's chum. When Betty grows up,

Bayard Varick, comes to the boarding house with a mysterious trunk and he and Betty soon learn to love each other.

One day when exploring his trunk, Varick finds a family bible and other documents which prove that he is the orphan grandson of Beeston. He makes no use of this knowledge, having been warned by his dying father not to "have anything to do with a Beeston." Mapleson learns Varick's secret and in his desire to make Betty happy and the possessor of vast wealth, he forges Varick's records to make it appear that Betty is a grandchild of the aged financier.

When Beeston is confronted with this apparent proof of relationship, he takes Betty into his household, despite the bitter opposition of the Lloyds. Beeston learns to love Betty, because of her winsomeness and her sweet tolerance of his petty humors. David Lloyd, his grandson, loves Betty and offers to marry her. To prevent this, his parents obtain proofs of Mapleson's forgery and Beeston is informed of the deception practiced upon him.

The financier is both unable and unwilling to give up Betty and when she announces her intention to return to Mrs. Tilney's, he threatens to prosecute Mapleson for forgery if she leaves him. Betty finally consents to remain and promises to marry David, although she does not love him. David is fatally injured in an accident and it is arranged that the wedding shall take place in the hospital.

When Mapleson hears of this, he hastens to Beeston with the genuine records showing that Varick is his grandson. Betty and Varick follow him to the Beeston home and news of David's death reaches them. Beeston joins the hands of Betty and Varick and finds happiness in their mutual love, and the thought that they will bring lasting joy to his lonely heart and home.

The photoplay was admirably displayed and the music accompaniments were most artistic. Miss Clark's support was in every respect adequate and to the conscientious efforts of the players, much of the success of the picture unquestionably was due. The principal roles were in the capable hands of Richard Barthelmess, George Backus, J. W. Herbert, Augusta Anderson, Ottela Nesmith, Mary Davis, Donald Clayton and William Wadsworth.

ADVANCE PUBLICITY

**Press Stories to be sent to the Newspapers Daily for One Week Prior
To the display of "Rich Man, Poor Man."**

**MARGUERITE CLARK,
"SWEETEST GIRL OF THE
SCREEN," IN NEW PICTURE**

**In "Rich Man, Poor Man," Paramount Star Has
an Exceptional Role and Is
Finely Supported**

Known to her thousands of admirers as "the sweetest girl in motion pictures," Marguerite Clark has a nation-wide following. In her latest Paramount picture, "Rich Man, Poor Man," based upon the novel by Maximilian Foster, and directed by J. Searle Dawley, she has a captivating role that will prove a powerful magnet to the motion picture theatregoers of the country.

In this excellent photoplay, which was adapted for the screen by George Broadhurst, the playwright, Miss Clark will be seen as an orphan girl in a boarding house who, innocent of the falsity of her position, is accepted as the grandchild of a Wall Street financier, as the result of the forgery of a man who desires to make her happy. She brings sunshine into the life of the crabbed old millionaire who, even when he discovers the imposture practiced upon him, refuses to allow her to leave his fireside.

It chances that Betty loves a young man who is in fact, the grandson of the capitalist, so that all ends happily after all. Miss Clark is supported by excellent players, chief among whom is Frederick Warde, the well-known tragedian, who essays the role of the cold, selfish millionaire and who learns at length that the rich man who does not love and who is unloved, is at best, the poorest man on earth. The photoplay, which is to be presented at the Theatre next, is filled with numerous thrilling incidents, and the climaxes are dramatic.

**VANITY OF RICHES IS
THE DOMINANT NOTE
OF "RICH MAN, POOR MAN"**

**Dainty Marguerite Clark Has Heart-Appealing
Role in Splendid Paramount Picture
To be Seen Here Next Week**

The possession of wealth, according to the philosophers, does not bring wealth. Hence it follows that when a rich man loves nobody and no one loves him, he is the poorest man in the world. This is the theme that is splendidly illustrated in Marguerite Clark's latest Paramount photoplay, "Rich Man, Poor Man," a story based upon the novel of the same name by Maximilian Foster, and adapted for the screen by George Broadhurst.

Few film stars have the personal charm and magnetism that have made Marguerite Clark "the sweetest girl in motion pictures," as her warm admirers say when speaking of her. In her newest vehicle she appears as a girl who is reared in a boarding house where she meets and loves a young man. Through a forgery of which she is ignorant, committed by a man who seeks solely to promote her happiness, she is accepted by a crusty old financier as his grandchild, his daughter's daughter, whom he has disowned for marrying against his wish.

It develops that the man Betty loves is, in fact, the grandson of the millionaire, but when the imposture is revealed, the old man refuses to give her up, because by doing so, he will forever banish the sunlight she has brought into his sordid and cold life. The ultimate climax is reached by means of a series of unusually effective scenes, all of the most gripping character.

"Rich Man, Poor Man," which is to be displayed at the Theatre, next, is one of the best pictures in which Miss Clark ever has appeared and she is capably supported, chief among her players being Frederick Warde, the tragedian, who portrays the role of the aged financier.

RICHES WITHOUT LOVE A MOCKERY AS SHOWN IN "RICH MAN, POOR MAN"

**Charming Marguerite Clark Has Splendid Role
in Her Newest Paramount
Photoplay.**

Riches often prove a galling mockery when the possessor neither loves nor is loved by some one. This truth is exemplified in "Rich Man, Poor Man," the superb Paramount photoplay, starring Marguerite Clark, known far and wide to screen patrons as "the sweetest girl in motion pictures."

"I regard the role of Betty Wynne, which I portray in this really splendid picture, as one of the best I have ever done," said Miss Clark to an interviewer recently. "Betty is a nice girl whose birth is enshrouded in some mystery, and she finds herself perfectly at home in the mansion of a grouchy financier when she is introduced as his grandchild through forged documents of which she is completely in ignorance."

"Betty dissolves the icicles in the old man's heart and he learns to love her deeply, so that when it develops that Betty isn't his granddaughter after all, he doesn't want to give her up. Of course, everything ends happily, and the development of this attractive story, which is based upon Maximilian Foster's successful novel, is responsible for many situations of real dramatic power. Frederick Warde plays the part of the old financier in his usual artistic manner."

"Rich Man, Poor Man" will be shown at the Theatre next and Manager promises a most adequate presentation.

MANY NOTED PLAYERS IN "RICH MAN, POOR MAN"

**Marguerite Clark Is Supported in Her New
Photoplay by Capable Artists**

Not the least distinguishing feature of the latest Paramount photoplay, "Rich Man, Poor Man," in which dainty Marguerite Clark is the star, is the high quality of her support. Frederick Warde, the veteran tragedian, will be seen as an irascible financier who has plenty of money, but little love in his life, until sweet Betty Wynne enters his household.

This is a photoplay of the highest artistic merit, and with a dramatic interest and heart-appeal seldom seen in a motion picture. The story enunciates the truism that riches do not bring love to the lives of men whose mission in life is the acquisition of all the money in the world, and who, after gaining their ends, find themselves

poor as Lazarus because loves does not exist in their sordid souls.

This picture, said to be one of the finest in which Miss Clark ever has appeared, will be displayed at the Theatre next Manager is preparing to handle record crowds during the representation.

"RICH MAN POOR MAN" SUPERB NEW PICTURE

**Latest Paramount Photoplay With Dainty
Marguerite Clark as the Star**

The thousands of admirers of delightful Marguerite Clark who have seen her "Bab" pictures, will be interested in the forthcoming presentation at the Theatre, next of her latest photoplay, "Rich Man, Poor Man," a picturization of Maximilian Foster's successful novel, by George Broadhurst, for Paramount release.

The story of this admirable picture deals with the fortunes of Betty Wynne, a charming girl, who after many years spent in a boarding house, enters the home of John K. Beeston, a cold-hearted, selfish financier, presumably as his grandchild. Although a rich man, Beeston is a poor man in everything else, for he loves no one and every one depises him for his eccentricities and erratic temperament.

Betty brings love and sunshine into his life and he refuses to permit her to leave him even after he discovers that she has been foisted upon himself through the forgery of a man whose sole desire was to make Betty happy. Betty is the central figure in numerous thrilling scenes, and finally finds happiness in the love of a young man who really is the grandson of Beeston.

Miss Clark is splendidly supported by a large array of fine screen players, chief among whom are Frederick Warde, the famous tragedian, Richard Barthelmess, George Backus, Ottola Nesmith, Mary Davis and Augusta Anderson.

Miss Clark's New Picture

Dainty Marguerite Clark, whose "Bab" pictures are well remembered, has a new vehicle, "Rich Man, Poor Man," which will be shown at the Theatre, next This is a splendid screen subject, filled with tense dramatic situations by the aid of which an absorbing dramatic story is developed. It is one of the best photoplays in which Miss Clark, the "sweetest girl in motion pictures" has been seen in this city, and it seems certain that her many admirers here will turn out in force at the opening display.



Ad-cuts and mats that make advertising easy

THINK of the time, money and trouble you have by using the line cuts we furnish to exhibitors of Paramount Pictures! In cut or mat form ready for the paper. No artist's fees, no charge for engraving.

MORE and more exhibitors are beginning to realize that the use of specially made drawings and cuts are a waste of good money when the very best art-work and cuts can be obtained from us at a pittance.

PARAMOUNT
THEATRE

Adolph Zukor presents

Marguerite Clark
"Rich Man, Poor Man"

From the novel by
MAXIMILIAN FOSTER

Adapted by
GEORGE BROADHURST

Directed by
J. SEARLE DAWLEY



Paramount Pictures
A Paramount Picture

MARGUERITE CLARK will score her greatest triumph in this picture. Her dainty sense of humor and her powerful art are given full play.

TO DAY

PARAMOUNT
THEATRE

Adolph Zukor presents

Marguerite Clark
"Rich Man, Poor Man"

From the novel by
MAXIMILIAN FOSTER

Adapted by
GEORGE BROADHURST

Directed by
J. SEARLE DAWLEY

The picture of a thousand
thrills and throbs.



Paramount Pictures
A Paramount Picture

WHEN we advertise Marguerite Clark most people come without question but if you want a hint of what it is we'll say it's one of those delightful pictures that gives this favorite to exercise her talent for both humorous and a dramatic art.

TO DAY

PARAMOUNT THEATRE

Adolph Zukor presents

Marquerite Clark

in "Rich Man, Poor Man"

From the novel by
MAXIMILIAN FOSTER

Adapted by
GEORGE BROADHURST

Directed by
J. SEARLE DAWLEY

A thousand smiles
A little sob
A hundred wiles
A great big throb



A Paramount Picture



A picture that ranges all the way from farce-comedy to the tensest drama. A picture you'll be glad you saw.

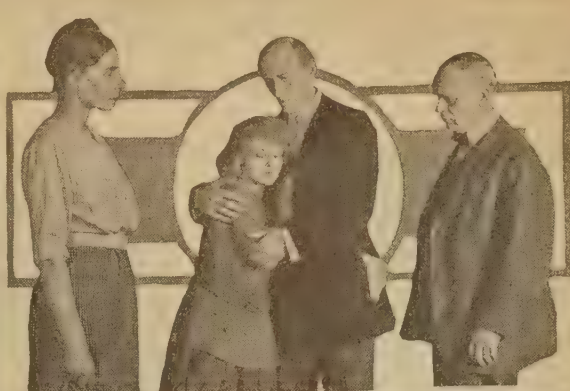
TO DAY

PRODUCTION CUTS AND MATS

Marguerite Clark in "Rich Man, Poor Man"



MARGUERITE CLARK in "Rich Man, Poor Man." A Paramount Picture



MARGUERITE CLARK in "Rich Man, Poor Man." A Paramount Picture



MARGUERITE CLARK in "Rich Man, Poor Man." A Paramount Picture



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MARGUERITE CLARK in "Rich Man, Poor Man." A Paramount Picture



MARGUERITE CLARK in "Rich Man, Poor Man." A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
Centre Row—Three Two-column Cuts and Mats
Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

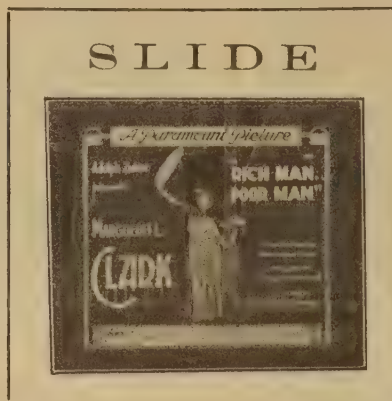
Always Obtainable at Your Exchange

Cover your town with this paper and you will fill
every seat at every performance

Always obtainable at your exchange



Three Sheet Poster



One Sheet Poster



Three Sheet Poster



Six Sheet Poster

Important!

NOTICE TO EXHIBITORS

Ask your Exchange for our splendid stock
24-Sheets on the following Artcraft and
Paramount Stars:

MARY PICKFORD
DOUGLAS FAIRBANKS
WILLIAM S. HART
ELSIE FERGUSON
MARGUERITE CLARK
PAULINE FREDERICK

These stands consist of 18-Sheets with a
blank space for a 6-Sheet to be Inserted
for all Productions in which the above-
named Stars Appear.

*This is a Splendid Opportunity
for Advertising Your Theatre in
Connection With These Famous
Film Stars and Their Productions*



ARTCRAFT
PICTURES

Son of Democracy—Featuring BENJAMIN CHAPIN (10 2-reel episodes)

Things You Need To Know About "Prunella"—A Paramount Picture

STAR	MARGUERITE CLARK, who appeared in the stage version with tremendous success some years ago.
AUTHORS	Granville Barker and Laurence Housman.
DIRECTOR	Maurice Tourneur, who directed Elsie Ferguson in "Barbary Sheep," and "The Rose of the World," as well as Maeterlinck's "Bluebird."
CAST	Jules Raucourt plays the leading male role, that of "Pierrot," while his servant, Scaramel, is portrayed by Harry Leoni. Others in the cast are: Isabel Berwin, Marcia Harris, Nora Cecil, William J. Gross, A. Voorhes Wood, Charles Hartley and Arthur Kennedy.
SCENARIO	Charles Maigne.
THE STORY	Quaint, charming—"Love in a Dutch Garden"—story of a Pierrot who falls in love with Prunella, elopes with her from the strict home where she lives, deserts her, finds he can not live without her, and returns to her old home whither, after a few years, she also comes.
THE PHOTOGRAPHY	By John Vanderbroeck.
SETTINGS, ETC.	As exquisite as those of Director Tourneur's former productions, the Garden Scenes especially well done. Many other elaborate sets.

Music Cues for "PRUNELLA" Available at Your Exchange or in "Progress--Advance." Keep a File of That Publication on Your Desk --- It's Worth Your While.

ACCESSORIES (Obtainable at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four sheet

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatins
- 2 22x28 colored gelatins
- 8x10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Heralds

Slides

Window Cards

Music Cues

THE PLAYERS

Prunella,	MARGUERITE CLARK
Pierrot.....	Jules Raucourt
Scaramel.....	Harry Leoni
The Aunts.....	{ Isabel Berwin Marcia Harris Nora Cecil
The Gardners	{ Wm. J. Gross A. Voorhes Wood Charles Hartley
The Gardners' Boy,	Arthur Kennedy
Director, Maurice Tourneur	

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Production Cuts and Mats

Back Cover, Latest Releases

Ad-cuts and mats—silent salesmen that sell seats

Mark you this: whether you advertise or fail to advertise, you pay for the space just the same. If you advertise you pay for increased attendance, permanent patronage and the good will of your people. If you fail to advertise you pay in decreased attendance, fly-by-night patronage and the worry that comes with an uncertain future. What's your choice? Then order some of these business-building line cuts now.

Exhibitor's Theatre

Adolph Zukor presents
MARGUERITE CLARK
Scenario by Charles Maigne in "Prunella" Directed by
By Granville Barker Maurice Tourneur
and Laurence Housman



A Paramount Picture

Miss Clark's great stage success of the stage has been transferred to the screen, greater and better than the famous spoken play that held Broadway enthralled.

Show

Paramount-Bray Pictograph
No. B 6010

"Developing the Ballet"

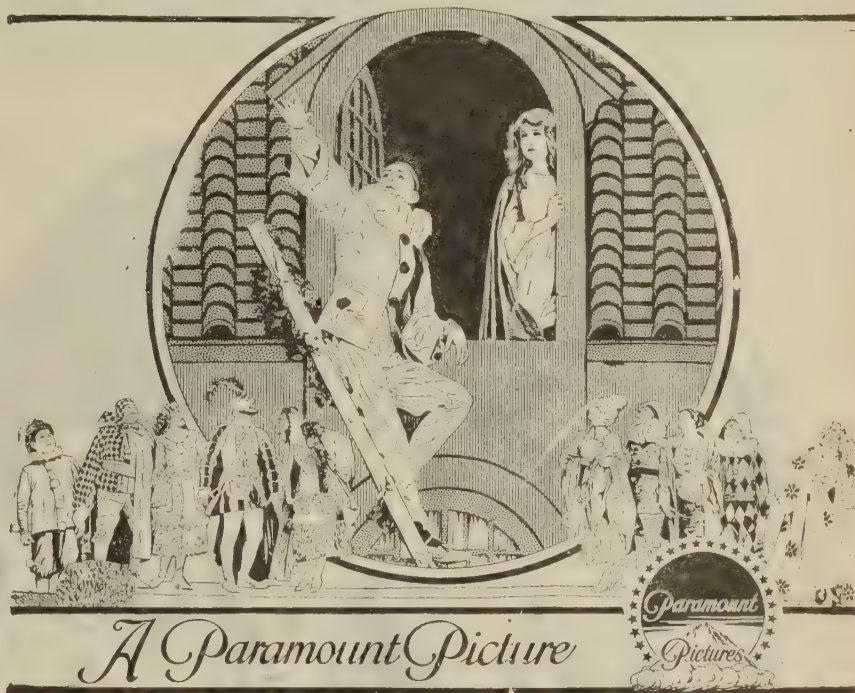
It will "lead up to" and reinforce the feature.

A Paramount-Mack Sennett Comedy will send them home rocking with joy and will prompt them to come soon again.

Musical Program

Name of Exhibitor's Theatre

Adolph Zukor presents
MARGUERITE CLARK
Scenario by Charles Maigne in "Prunella" Directed by
By Granville Barker Maurice Tourneur
and Laurence Housman



New York surged to the doors of the theatre in an unbroken line when Marguerite Clark appeared on the stage in "Prunella." Now, with pictorial effects and with a splendor that the screen alone can portray, the picture is here for you to marvel at.

Show Paramount-Bray Pictograph No. B 6010

"Developing the Ballet"

It will "lead up to" and reinforce the feature

A Paramount-Mack Sennett Comedy will send them home rocking with joy and will prompt them to come soon again.

Musical Program

Name of Exhibitor's Theatre

Adolph Zukor *presents*

MARGUERITE CLARK

Scenario by Charles Maigne *in* "Prunella" Directed by Maurice Tourneur.
By Granville Barker and Laurence Housman



A Paramount Picture



This is one of the rare kind of pictures that you can't afford to miss. On the stage it held New York enthralled; on the screen it will startle and delight you.

Show *Paramount-Bray Pictograph No. B 6010*

"Developing the Ballet"

It will "lead up to" and reinforce the feature

A *Paramount-Mack Sennett Comedy* will send them home rocking with joy and will prompt them to come soon again.

M u s i c a l P r o g r a m

MAILING CAMPAIGN FOR "PRUNELLA"

From Exhibitors' Service Department

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

Dainty and lovable Marguerite Clark will be seen in a new Paramount Picture entitled "PRUNELLA" at the..... Theatre on..... This photoplay was adapted from the stage version in which Miss Clark appeared a few seasons ago, and which, in its time, was one of the most popular of stage productions. A treat is in store for you, so don't miss it.

Manager.

ADVANCE POST CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

In the new Paramount Picture entitled "PRUNELLA", in which Marguerite Clark will appear at the..... Theatre, she will be aided and abetted by an exceptionally fine cast. Besides the drawing power of the popular star herself, will be added the clever direction of Maurice Tourneur, who admitted that this was his favorite play and that to it he had devoted all of the artistry and talent which have made him famous. We anticipate the S. R. O. sign during this showing, so come early.

Manager.

SUGGESTED LETTER

(To be sent 3 days before the showing of picture)

Dear Madam:

Did you know that Marguerite Clark owes her screen debut to a stunning photograph of herself as "Prunella" which came to the attention of Adolph Zukor, President of the Famous Players Lasky Corporation. He went straight to see the play and having seen, went again and again. Each time he studied the little star more and more carefully and became more and more impressed with her beauty and personality. The outcome was she was engaged for the screen and since that time has never gone back to the legitimate stage, having appeared in many Paramount photoplays in which she has scored hits both in this country and abroad.

The screen version of "PRUNELLA" has been taken bodily from the play and many features that were impossible of reproduction on the stage, such as the details of the glorious old garden where dwelt Prunella and three aunts, have been incorporated in the screen version. The old Sun Dial and Statue of Love erected by Prunella's "run away" father are all beautifully shown.

We feel sure you will not miss seeing this charming story of "Love in a Dutch Garden" on.....

Manager

FOLLOW UP POST CARD

(To be sent to arrive on date of showing)

Dear Madam:

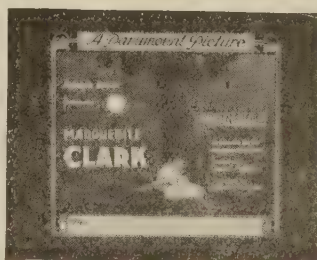
We hope to have the pleasure of seeing you at the..... Theatre today, when we are showing "PRUNELLA," with Marguerite Clark as the star. Her three queer spinster aunts, Prim, Privacy and Prude, add both comedy and pathos to the story.

Manager.

Cover your town with this paper and you will fill
every seat at every performance

Always obtainable at your Exchange

SLIDE



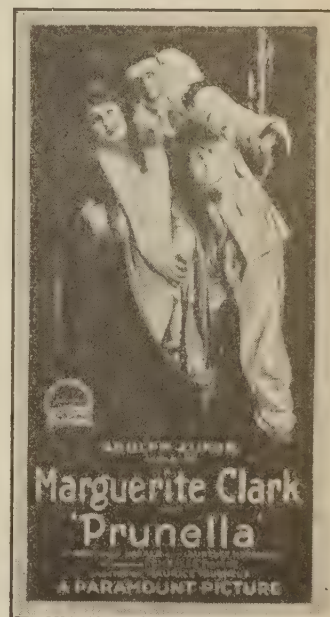
Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

ADVERTISING SUGGESTIONS FOR "PRUNELLA"

LOBBY Take a cardboard sheet about 3 feet high and paint it to look like the front
DISPLAY of a Dutch house, such as the one in the still. Have a figure to represent Marguerite Clark, wearing a Dutch gown and cap, peeping out of the top story window. You could have a donkey cart filled with dolls, dressed to represent strolling players in gay costumes with a Pierrot on a ladder pleading with outstretched hands to Prunella to fly with him. Have a sign reading:

"DID PRUNELLA SUCCUMB TO THE LURE OF THE VAGABONDS?
COME INSIDE AND SEE FOR YOURSELF."

STREET You could have a float mounted on an automobile, filled with boys dressed as
DISPLAY Pierrots, singers, dancers and fiddlers. This would give you considerable street publicity, especially if you had a large card reading:

"TO MOTHERS AND AUNTS:

KEEP AN EYE ON THE YOUNG LADIES WHILE
THE STROLLING PLAYERS ARE IN TOWN OR
THEY WILL ENTICE THEM AWAY AS DID
PIERROT WHEN HE RAN OFF WITH PRUNELLA.
COME TO THE.....THEATRE AND SEE
THEIR LOVE IN A DUTCH GARDEN."

WINDOW Your Department store could display fine silks and satins in gay colors on
DISPLAY one side and on the other have plain black Prunella cloth or homespun, with a card as follows:

"WHICH OF THESE PIECES OF MATERIAL DID
PRUNELLA WEAR? AT THE.....THEATRE
ON.....MARGUERITE CLARK WILL SHOW YOU"

CAR CARDS AND NEWS- Take a photograph of your lobby display and have a
PAPER ADVERTISING catch line reading:

"COME TO THE.....THEATRE ON.....
AND SEE MARGUERITE CLARK AS "PRUNELLA"
AND HOW SHE WAS ENTICED AWAY BY A
VAGABOND PLAYER."

DO PLAYERS TIRE OF THEIR WIVES SOONER THAN OTHER MEN?

At the.....Theatre on.....you will see Marguerite Clark, the dainty and charming Paramount Star, in her new play called "PRUNELLA," which tells the story of a beautiful young and innocent girl who is carefully guarded by her three aunts, but who is finally won by a strolling player who happens in the town; how after two years of married bliss he tires of her and runs away, after providing her with everything except his love, which he takes with him; how he finds he cannot live without her and returns to find her kneeling before the Statue of Love in the garden, when he drops his head on her breast and weeps for very joy.

For Further Suggestions Write to the
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

A BIT ABOUT MARGUERITE CLARK

Marguerite Clark, the daintiest, most charming and lovable of all the screen stars, is to appear at the.....theatre on..... in her newest Paramount photoplay, "Prunella," adapted from the stage version by Granville Barker and Laurence Housman, in which she appeared on the stage a few years ago.

Miss Clark's father was a prominent merchant of Cincinnati, Ohio, but it is a safe wager that her recompense for acting before the all-seeing eye of the camera is greater than her respected daddy ever received for his business. She is the only member of the family bitten by the bug "stageitis." She was nabbed early in life by this virulent insect and the symptoms became evident in her childhood—not so very many years ago—when amateur theatricals gave her a start.

She has been on the stage ever since, having made her professional debut with the famous Aborn Company at Baltimore. She then turned to musical comedy, played a number of successful engagements in drama and straight comedy, appearing in "Jim the Penman" and "Baby Mine." She created the role of Zoie in the latter at Chicago. Other of her plays were "Lights o' London," and "Affairs of Anatole." Later she created the title role of "Snow White," which has since become one of her best-known photoplays as has "Prunella," which was her last stage appearance.

The dainty Marguerite owes her screen debut to a stunning photograph of herself in "Prunella," which came to the attention of Adolph Zukor, President of the Famous Players-Lasky Corporation. He went straightaway to see the play and having seen, came again and again. Each time he studied the little star more and more carefully and became more and more impressed with her beauty and personality.

The outcome was that she was engaged to play "Wildflower" for the screen and since that time has never gone back to the legitimate stage, having appeared in many Paramount photoplays in which she has scored hits both in this country and abroad. Some of them are: "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "The Fortunes of Fifi," "The Amazons," "The Valentine Girl," and the three "Bab" pictures, "The Seven Swans," and now "Prunella."

ADVANCE PUBLICITY

Newspaper shorts to be sent out four, three and two days, respectively, before the first showing of "PRUNELLA."

Winsome Marguerite Clark who has recently scored a tremendous success in the adaptation of the "Seven Swans" from the Hans Anderson fairy tale, is coming to the.....Theatre on.....in a screen version of "Prunella," her latest stage success.

Under the direction of Maurice Tourneur, Miss Clark, aided and abetted by an exceptionally fine cast, has made "Prunella" one of the most charming of her screen vehicles. The cast includes Jules Raucourt, as Pierrot, Harry Leoni, as his servant, and other popular players.

"Prunella," which was in its time one of the most popular of stage productions, and in which dainty Marguerite Clark was starred has been revived by the Paramount Pictures Corporation, and will be the attraction at the.....Theatre on the....., starring Miss Clark.

The screen version has been taken bodily from the play and many features that were impossible of reproduction on the stage, such as the details of the glorious old garden where dwelt Prunella and her three aunts, have been incorporated in the screen version. The old sun dial and statue of Love erected by Prunella's run-away father, are all beautifully shown.

Maurice Tourneur, the director, admitted that "Prunella" was his favorite play, and to it he has devoted all of the artistry and talent which have made him famous in such productions as "Barbary Sheep," "The Blue Bird," and "Rose of the World."

Marguerite Clark who has recently appeared in the Mary Roberts Rinehart "Bab" stories, as well as in the famous fairy tale, "Seven Swans," is now showing at the.....Theatre a Paramount screened version of "Prunella," which was her last and most successful stage vehicle.

Director Maurice Tourneur, noted for his work with Elsie Ferguson in "Barbary Sheep" and "Rose of the World," as well as the "Blue Bird," has been responsible for the direction. An excellent cast, including Jules Raucourt, Harry Leoni, Isabel Berwin, Marcia Harris, Nora Cecil, Wm. J. Gross, A. Voorhes Wood, Charles Hartley and Arthur Kennedy, contribute a large share of the success of the picture.

CURRENT PUBLICITY

Newspaper stories to be sent out the day before and during the first showing
of "PRUNELLA."

Jules Raucourt, who has recently completed "La Tosca," with Pauline Frederick, will appear on.....at the.....Theatre in support of Marguerite Clark in that appealing little star's screen version of "Prunella." This, as will be remembered, was the last stage vehicle in which Miss Clark appeared on the "legitimate stage."

Besides Mr. Raucourt, as the Pierrot, the cast supporting Marguerite Clark in "Prunella" will include Harry Leoni as his servant, Scaramel; Arthur Kennedy as the Gardeners' Boy, and many other popular screen players.

MARGUERITE CLARK IN "PRUNELLA" AT THE.....THEATRE

A treat for "movie" lovers is in store at the.....Theatre next week when dainty Marguerite Clark will appear in a Paramount screen version of "Prunella," which will be remembered as her greatest stage success some years ago. A story of "Love in a Dutch Garden" as its authors, Granville Barker and Laurence Housman called it, the picture is even more beautiful than the stage version and under the expert direction of Maurice Tourneur, has become a most unusual production. The cast includes Jules Raucourt, who recently appeared in support of Pauline Frederick in "La Tosca," as the Pierrot who falls in love with Prunella and abducts her from the prim home of her aunts, only to desert her later. How he finds that after all he cannot live without her and returns to her old home in the hope that she too will come, is skillfully and charmingly shown in this new Marguerite Clark Paramount picture.

When it was announced that Marguerite Clark was to appear in "Prunella," a screen version of the play in which she made her greatest stage hit, Manager..... of the.....Theatre immediately arranged to secure the picture at the earliest possible date, which will be on.....at his theatre. A treat is in store for everyone, for besides the drawing power of the popular star herself, there has been added the clever direction of one of the screen's most famous directors, Maurice Tourneur, who will be remembered as having directed Elsie Ferguson in her first screen vehicle, "Barbary Sheep" and later in "Rose of the World." Mr. Tourneur also directed "The Blue Bird," which has received much laudatory comment. The cast supporting the star in "Prunella" includes Jules Raucourt, who played opposite Pauline Frederick recently in "La Tosca," and other well-known players.

REVIEW

Newspaper review of "PRUNELLA" to be sent out the day following the first showing

Yesterday at the..... wee winsome Marguerite Clark was the star attraction in her newest Paramount photoplay, a screen version of "Prunella," which, it will be remembered, was Miss Clark's last stage production.

Director Maurice Tourneur has lost no whit of the original charm of "Prunella, or Love in a Dutch Garden" as its authors, Laurence Housman and Granville Barker called it. Indeed, the reproduction of the Garden of Prunella's home, where she was kept, practically a prisoner by her three spinster aunts, Prim, Privacy and Prude, are all shown in much more elaborate form than was possible on the stage.

Jules Raucourt who recently appeared as Mario in Pauline Frederick's "La Tosca," also a Paramount picture, takes the difficult role of the Pierrot, while others in the excellent supporting cast are: Harry Leoni, Isabel Berwin, Marcia Harris, Nora Cecil, Wm. J. Gross, A Voorhes Wood, Charles Hartley and Arthur Kennedy.

Prunella, the child-heroine, is primly learning her lessons in the garden surrounded on the north, south and west by her queer spinster aunts, Prim, Privacy and Prude. A troupe of vagabond players has come to town that day and the aunts desperately fear their innocent Prunella may chance to catch a glimpse of the merry tribe.

As the sounds of music and revelry approach the aunts bid Prunella hasten to the house with them and they close all its shutters. Unfortunately for their plans, though, Privacy drops the key to the garden gate and sends Prunella to fetch it. In so doing, the child is moved by irrepressible curiosity and takes just one peep over the garden hedge, standing on her little stool on tip toes.

The Pierrot swinging along the road at the head of the laughing mummers, sees her and gayly leaps the hedge to make violent love to the pretty child. That night he comes with a ladder and steals her away while the aunts slumber peacefully--and none too silently.

The scene shifts back to the old garden three years later, on a moonlight night just like the one when Pierrot has stolen Prunella away. There is only one of the aunts there now and she is leaving, for she has sold the house to a rich gentleman, a stranger, and only awaits his coming to give up the keys. Her surprise when she discovers that it is Pierrot himself, returned saddened and wiser to await Prunella's return to her old home, is as great as that of the audience when Prunella too comes back to the old garden, and "all's well that ends well."

For the Exhibitors' information or house organs,—the players and the story of "PRUNELLA"

THE STORY

In a beautiful garden stands a house where lives Prunella with her three old maid aunts, Prim, Prude and Privacy. Many years before, her mother, Priscilla, ran away with a French landscape gardener who had carved the statue of love now standing in the garden. A year later the baby Priscilla had been left on the doorstep.

For that reason the three old aunts guard Prunella very carefully and when she is quite a young lady she is as innocent and ignorant of life and love as a new born baby.

One day a troupe of traveling players come to town and the aunts greatly fear that Prunella may see them. They draw all the shutters of the house and wait anxiously for the departure of the mummers. But Fate has decreed that Prunella shall see the merry troupe.

As they sit in the garden while Prunella recites her lessons, they hear the music of the mummers approaching the house. Soon it is quite near and the aunts, panic stricken, run for the house, pulling Prunella with them. But Privacy has forgotten the key to the gate so she hurriedly sends Prunella for it, warning her to return to the house immediately.

Left alone, Prunella picks up the key and impelled by curiosity, stands up on her little stool and looks over the garden hedge. Pierrot creeps into the garden through the bottom of the hedge and will not listen to Prunella's importunities for him to leave. He makes passionate love to her and she is bewildered and delighted. That night when the moon is shining high he places a ladder under her window and together they run away. Three years

pass and the Aunts Prim and Prude have died. Aunt Privacy is too poor to keep up the big home so she sells it to a rich gentleman, a stranger. In the hope that sometime poor Prunella will return, Privacy herself takes a little cottage nearby.

When the gentleman comes to take possession of the house, Privacy is surprised to find that it is no other than Pierrot. When she questions him as to Prunella's whereabouts, he can tell her nothing. He relates their story:

For two happy, carefree years they had wandered about going from town to town and seeing the world and life together. He had married her,—but not being used to that condition, got tired of it and ran away, first providing her with everything that money could buy—except, as he said, his love, which he took with him. Afterwards he had discovered that he loved her and could not live without her.

So he had returned to their little home, only to find it empty with the beautiful things he had bought her untouched and covered with dust. She had taken nothing with her. And in the garden a small stone was marked "Here lies—Pierrette." That was his pet name for her. He is not quite sure that she is dead and hopes that some day she will return to him.

Privacy, berating him for a trifler and a useless vagabond, gives him the keys of the old house and goes to the little cottage beyond the gates.

That night while mad revelry is going on in the house to help Pierrot to forget, Prunella returns to the garden. She is weary and almost hopeless and when she sees some of the gay mummers, Pierrot's friends who do not recognize her, she is in despair. Going to the tiny statue of Love which her father had made, she falls half senseless at its feet.

Pierrot is restless and comes out into the garden to think of Prunella and their happy times together. Prunella sees him and goes to him. He believes that it is her ghost. He tells her how much he has loved her and begs on his knees for forgiveness. Then Prunella asks him if he would give up his life to come to her. He gladly runs to her to be united with her whether in the spirit or in the flesh. He takes her in his arms and finds that she is flesh and blood, and dropping his head on her breast, weeps for very joy.



MARGUERITE CLARK IN "PRUNELLA"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—One Two-column and Three One-Column Cuts and Mats
 Centre Row—One Three-column, One Two-column and Two One-column Cuts and Mats
 Bottom Row—One Two-column and One Three-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

Exhibitor's Press Book & Advertising Aids

Charles Kenmore Ulrich, Editor



"UNCLE TOM'S CABIN"

A Paramount Picture

STARRING MARGUERITE CLARK

as "LITTLE EVA" and "TOPSY"

A magnificent production of the
most successful play ever written



FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Marguerite Clark in "Uncle Tom's Cabin"



As Topsy



As Little Eve



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture

MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture



MARGUERITE CLARK in "Uncle Tom's Cabin"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



Notes of Interest About Historic "Uncle Tom's Cabin"

MARGUERITE CLARK, STAR

WIDELY known as the "sweetest girl in motion pictures," Marguerite Clark has an unusually large following of admirers. Miss Clark's asset is not her sweetness alone, for she is essentially a gifted artist whose genius manifests itself in every portrayal she attempts. Her success in the "Bab" pictures, in the superb spectacle of "The Seven Swans," "Rich man, Poor Man" and "Prunella," is conterminous with the rapid advance made in the motion picture art. In her latest vehicle, "Uncle Tom's Cabin," Miss Clark plays two parts, those of Eva and Topsy, two roles as antipodal in point of conception and treatment as can be found in the range of artistic endeavor. By the aid of multiple exposure photography, Miss Clark will be seen simultaneously in the same scene as Eva and Topsy, the one a dainty bit of Dresden china, the other a mischievous pickaninny. That she should have succeeded in making both characters stand out clearly, is an artistic achievement of which any actress may be proud, and that this will add to her fame is a foregone conclusion.

THE DIRECTOR

J. SEARLE DAWLEY, a veteran director, whose ability is generally recognized, directed "Uncle Tom's Cabin." Mr. Dawley has numerous picture successes to his credit, but his ability never was taxed to the degree that marked every stage of his direction of this great feature story. That "Uncle Tom's Cabin" will be a shining example of the best directorial talent in the field of the silent drama there is little doubt.

THE AUTHOR

THE famous little woman whom Abraham Lincoln said was responsible for bringing on the Civil War, was Mrs. Harriet Elizabeth Beecher Stowe, and her book, whose publication was fraught with so momentous an influence upon American history, was "Uncle Tom's Cabin." In the quiet of a country town, far removed from painful slavery scenes, but on the edge of the whirlwind raised by the Fugitive Slave Bill, her memory and imagination had full scope, and she wrote "Uncle Tom's Cabin" for serial publication in The National Era, an anti-slavery publication in Washington, D. C., in 1851. The story was published in book form on March 20, 1852, and it instantaneously became the talk of the world. Millions of copies were sold and it has been translated into more languages than any

other book before or since it was published. It was dramatized with success, but the picture version made by Paramount is based upon the story itself and not upon any of the many stage versions, one or two of which still hold the stage.

AN IMMORTAL STORY

THE story of "Uncle Tom's Cabin" deals with an aged slave named Tom, whose master is George Shelby, living on a plantation in Kentucky. Shelby owes money to a planter named Haley, who obliges him to give him Uncle Tom and the infant child of Eliza Harris, a mulatto, in liquidation of the debt. Eliza makes her escape with her child across the ice-filled Ohio river, but Uncle Tom is carried away to the south by his new master. On the steamboat he saves the life of the little daughter of St. Clair, a planter, whose gratitude for this act, independent of Eva's pleas, prompts him to buy Uncle Tom. The old slave is taken to New Orleans and for a time finds happiness in the St. Clair household with little Eva and Topsy (roles played by Marguerite Clark). Before Eva dies, she exacts a promise from her father to free Uncle Tom, but before this can be accomplished, St. Clair dies and his slaves are sold at auction. Uncle Tom is purchased by Simon Legree, a brutal planter from the Red River country who mistreats the aged negro brutally. Legree is slain by a slave girl and young

Shelby who had promised to buy him back when his fortunes were rejuvenated, arrives at the Legree plantation just as Uncle Tom, a victim of atrocious cruelty, breathes his last.

SUPPORTING PLAYERS

AN excellent cast of players has been provided for Miss Clark in this great production. The role of Uncle Tom is in the hands of Frank Losee, an actor of wide experience and sound judgment. Florence Carpenter will be seen as Eliza, and J. W. Johnston as Haley. Walter Lewis, a fine screen player, appears as Simon Legree, a brutal planter. Ruby Hoffman, an artistic player, has an important role. Others in the cast are Phil Riley, Harry Lee, Augusta Anderson, Henry Stamford, Susanne Willis, Mrs. Priestly Morrison, and Jere Austin.

GENERAL REMARKS

THIS is one of the finest motion pictures issued by any producing company in many months and exhibitors will find it well worth their while to exploit it as a feature of extraordinary merit. An unusually fine line of accessories has been provided.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Desiring Special Story
on Marguerite Clark or "Uncle Tom's Cabin."

A Paramount Picture

MRS. STOWE'S FAMOUS EPOCH-MAKING NOVEL VISUALIZED ON SCREEN

**Celebrated Author Could not Foresee that
Her Great Work "Uncle Tom's Cabin"
Was to be Picturized**

WHEN Harriet Elizabeth Beecher Stowe's history-making novel, "Uncle Tom's Cabin," was published in book form on March 20, 1852, that famous writer could not have foreseen the furore it was to create, nor did she divine that it was to prove the death knell to slavery in the United States. She had a message to deliver to mankind, and she delivered it most effectively, for it brought on the Civil War and the subsequent emancipation of the negroes in this country.

But when Mrs. Stowe created Uncle Tom, Eva, Topsy and the other characters of her celebrated story, she could not have anticipated that the creations of her brain were one day to be visualized on the motion picture screen. The motion picture art was in an embryotic stage in 1896 when Mrs. Stowe died, and the pleasure of seeing the important characters of her creation on the screen was denied her. What might she not have given for the opportunity simultaneously to see Marguerite Clark as Eva and as Topsy in the same scene? Even for those who have read the book and seen the play of "Uncle Tom's Cabin," the Paramount picture version of the novel which will be shown at the..... theatre next....., probably will be in the nature of a revelation.

"For the first time," said Miss Clark, recently, "this great subject has been visualized in a manner befitting its dramatic and historic values. Many of the big scenes of the book which could not be shown on the stage because of their magnitude, have been incorporated in the picture by the Famous Players-Lasky Corporation, and no expense has been spared to secure reproductions of localities mentioned in the book. The company traveled thousands of miles to obtain them. This elaborated picture version of 'Uncle Tom's Cabin,' in my opinion, will be of enormous educational and historical value vis-

ualizing, as it does, scenes in the most important epoch of our national life."

Miss Clark expressed delight at being afforded the opportunity to play the parts of Eva and Topsy, one a dainty girl, the other a negro girl, "who wasn't born, but just growed." By the employment of multiple exposure photography, both Eva and Topsy are enabled to appear in the same scene and it is in these scenes that Miss Clark, who is said to be the "sweetest girl in motion pictures," displays her versatility with the best results.

Born at Avondale, a suburb of Cincinnati, Ohio, Miss Clark was educated in Ursuline Convent, Brown County, Ohio. When a child, she evinced dramatic talent and she became identified with amateur theatricals. Her first professional appearance was with the Aborn Company. She then turned to musical comedy, played a number of successful engagements in drama and straight comedy, appearing in "Jim the Penman" and "Baby Mine." Other of her plays were "Lights o' London," and "Affairs of Anatole." Later she created the title role of "Snow White," which has since become one of her best-known photoplays, as has "Prunella," which was her last stage appearance.

The dainty Marguerite owes her screen debut to a fine photograph of herself in "Prunella," which came to the attention of Adolph Zukor, President of the Famous Players-Lasky Corporation. He went straightaway to see the play and having seen, came again and again. Each time he studied the little star more and more carefully and became more and more impressed with her beauty and personality.

The outcome was that she was engaged to play "Wildflower" for the screen and since that time has never gone back to the legitimate stage, having appeared in many Paramount photoplays in which she has scored hits both in this country and abroad. Some of them are: "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "The Fortunes of Fifi," "The Amazons," "The Valentine Girl," and the three "Bab" pictures, "The Seven Swans," "Prunella," "Rich Man, Poor Man," and now "Uncle Tom's Cabin."

CAST AND STORY OF "UNCLE TOM'S CABIN"

For Use of Exhibitors in Their House Organs or for General Publicity

A Paramount Picture

MARGUERITE CLARK'S "UNCLE TOM'S CABIN" SUBERB PRODUCTION

Harriet Beecher Stowe's Immortal Story in
Picture Form an Admirable Vehicle for
Dainty Paramount Film Star

UNCLE TOM'S CABIN"

THE CAST

Little Eva Marguerite Clark
Topsy
Haley, Employee of Simon Legree
J. W. Johnston
Eliza, a Slave Florence Carpenter
Uncle Tom, an Aged Slave Frank Losee
Marks, a Lawyer Phil Riley
Jeff, a Poor Negro Harry Lee
Simon Legree, a Planter Walter Lewis
Mrs. St. Clair Augusta Anderson
Mr. St. Clair, a Planter Henry Stamford
Cassy, Legree's Slave Ruby Hoffman
Aunt Chloe, a Housekeeper... Susanne Willis
Ophelia, Eva's Aunt.. Mrs. Priestley Morrison
George Shelby, Jr., a Planter
Thomas Carnahan, Jr.
George Harris, a Mulatto..... Jere Austin

THE STORY

ON a Kentucky plantation owned by George Shelby, lives Uncle Tom, an old slave, together with other slaves, among them being Eliza Harris, wife of a runaway slave, and her child, Jim Crow. Shelby is unable to pay his indebtedness to Haley, and the latter demands that Uncle Tom and Eliza's child be turned over to him in liquidation of the debt. Shelby, who loves his slaves, is distressed, but he finally agrees to make the transfer as demanded.

Meanwhile, St. Clair, a planter from New Orleans, is visiting the old St. Clair home in a New England village with his daughter Eva, a child who is in delicate health. Eva becomes the protegee of Aunt Ophelia, a neat, prim old maid and the latter promises Eva to come South with them when they decide to return home.

When Eliza hears that her child has been sold to Haley, she decides to make her escape and that night stops at Uncle Tom's cabin and tells him of her design and also, that he too has been sold. Eliza flees towards the ice-filled river, and Haley pursues her with bloodhounds. She succeeds in escaping across the river, and after a tender leave taking from the Shelbys, Uncle Tom is taken by Haley down the river.

On the steaniboat, Uncle Tom meets Mr. St. Clair, Aunt Ophelia and Eva. Uncle Tom is reading his Bible when Eva addresses him. Eva falls overboard and Uncle Tom jumps after and saves her. At Eva's request, Mr. St. Clair buys Uncle Tom and takes him to the St. Clair home in New Orleans. Eva brings many presents to the colored children and Uncle Tom is quite happy. Mr. St. Clair one day rescues Topsy from a cruel master and buys her. She is placed in Miss Ophelia's charge and proves to be quite mischievous. Aunt Ophelia pleads with her in vain, but it is only when Eva begs her to be good that Topsy's volatile nature undergoes a change.

Eva grows ill and before her death exacts a promise from her father to free Uncle Tom. But Mr. St. Clair dies soon thereafter and all his slaves, including Uncle Tom, are sold at auction. Tom and Emelin, a pretty slave girl, are sold to Simon Legree, a cruel planter from the Red River country. Miss Ophelia returns North, taking Topsy with her, the latter always cherishing the curl Eva gave her. Cruelty and hard work soon undermine Uncle Tom's health, and he is beaten without provocation by Legree. Cassy and Emelin decide to run away and they beg Uncle Tom to accompany them, but this he refuses to do.

Cassy and Emelin hide in a garret when they learn that Legree's dogs are on their trail. Legree, angered at the incident, and unable to find them, is informed that Uncle Tom can reveal their whereabouts. Uncle Tom refuses to tell, whereupon Legree beats him into a state of insensibility. Cassy witnesses this brutality and after following Legree to his room, stabs him to death. Young Master Shelby comes to the plantation to buy Uncle Tom from Legree, and guided by Cassy, he finds the aged negro dying in his hut. "You come too late, Massa Shelby," he gasps, "Good-by, Massa, good-by—" and breathes his last.

PRESS REVIEWS

To Be Sent to the Newspapers Immediately After the First Display of
"Uncle Tom's Cabin"

MARGUERITE CLARK SCORES TRIUMPH IN "UNCLE TOM'S CABIN"

Dainty Paramount Star Gives Excellent Portrayals of the Roles of Eva and Topsy in Her New Starring Vehicle

THE picturization of Mrs. Harriet Beecher Stowe's famous novel, "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark, attracted capacity audiences to the..... theatre yesterday. Both the star and photoplay were seen to the finest advantage and both were more than acceptable to the enthusiastic crowds that acclaimed it as one of the most artistic productions seen at that playhouse this season.

There is little variance between the story of "Uncle Tom's Cabin," and the picture, the thread of the narrative being almost unbroken from the opening scene when Shelby and Haley are haggling over the sale of Uncle Tom, until the final scene when the harrassed spirit of Uncle Tom, beaten to earth by Simon Legree, wings its flight. While one follows the fortunes of Uncle Tom in the picture as eagerly as one does while reading the narrative by Mrs. Stowe, the main interest of the photoplay, because of the personality of Miss Clark, is centred about Eva and Topsy, both of which roles she plays with equal skill and intelligence.

The death of little Eva is an exceptional bit of fine work, and the transition from this eerie creature to the portrayal of Topsy, "who never was born, but just grewed," was accomplished by Miss Clark without strain. The doubling of Miss Clark in this picture was emphasized in startling fashion when by the aid of multiple exposure photography, both Eva and Topsy appeared opposite each other, the synchrony of action being perfect. The various scenes of the photoplay were splendidly presented, that of the escape of Eliza before the bloodhounds, the rescue of Eva from drowning in the river by Uncle Tom, the plantation scenes and those showing the flight of the slaves pursued by hounds, being especially praiseworthy.

Miss Clark was finely supported by competent screen players, chief among whom were Frank

Losee, as Uncle Tom, Walter Lewis, as Simon Legree, Ruby Hoffman, as Cassy, Henry Stamford as St. Clair, Florence Carpenter, as Eliza, Jere Austin as Harris, Augusta Anderson, Susanne Willis and others.

"UNCLE TOM'S CABIN" PLEASES BIG AUDIENCES

Marguerite Clark Makes Hit in Picturization of Mrs. Stowe's Famous Novel

APPEARING simultaneously in two roles, Marguerite Clark, the famous Paramount star, was seen with signal success in "Uncle Tom's Cabin," her latest starring vehicle, at the..... theatre yesterday. The picture, directed by J. Searle Dawley, which is based upon Mrs. Harriet Beecher Stowe's immortal story, proved satisfactory in every respect, a credit to all who appeared therein and a delight to the audience that witnessed it.

The picturization of the famous novel was extremely faithful and it will serve as an educational factor to the masses in that it depicts faithfully conditions existing in the South just before the Civil War when the shackles of slavery were removed from the black race in this country. In this respect, "Uncle Tom's Cabin" as a picture, is even more satisfying than the novel. To repeat the story of "Uncle Tom's Cabin" would be much like carrying coals to Newcastle, but it is perhaps necessary to say that none of the beauties or heart appeal of the story have been lost in this sterling screen adaptation.

Miss Clark was at her best in the portrayal of Eva, and as Topsy, she supplied an antipodal characterization which was artistic and delightfully refreshing. Frank Losee, as Uncle Tom was excellent, and much might be said of J. W. Johnston as Haley. Of the women in the support, favorable mention should be made of the portrayals of Florence Carpenter as Eliza, Ruby Hoffman as Cassy and Mrs. Priestley Morrison as Ophelia. The photography displayed in the picture was of the usual high standard maintained by Paramount in all its picture productions.

ADVANCE PRESS STORIES

To be Sent to the Newspapers Daily For One Week Prior to the First Display of
"Uncle Tom's Cabin." A Paramount Picture.

FAMOUS NOVEL IN PHOTOPLAY FORM FINE PRODUCTION

Marguerite Clark Portrays Two Roles in New Paramount Picture, "Uncle Tom's Cabin"

IN her new starring vehicle, "Uncle Tom's Cabin," which will be shown at the..... theatre next....., Marguerite Clark, celebrated as the "sweetest girl in motion pictures," portrays the roles of Eva and Topsy, two widely dissimilar characterizations, but which she handles with the skill of the true artist.

This is a splendid picturization of Mrs. Harriet Beecher Stowe's famous novel, the publication of which did much to bring on the Civil War and resulted in the emancipation of the slaves in this country. The novel was translated in many languages and in point of numbers the sales of the book exceeded that of any story ever published. The principal incidents of the story are embraced in the photoplay and collectively they form one of the finest picture productions ever made by any motion picture corporation.

Uncle Tom is a Kentucky slave who is sold and sent to the South. When on a steamboat on the Mississippi river he saves the life of Eva St. Clair, whose father purchases him as a reward for his bravery. St. Clair purposes to set him free, but his death, which occurs soon after Eva's demise, prevents this and Uncle Tom is sold to Simon Legree, a brutal planter, who maltreats him so severely that he dies from his injuries just as the son of his former owner arrives to repurchase him and to give him a comfortable home for the rest of his days.

Miss Clark portrays the roles of Eva and Topsy, a slave girl, two parts that stand out distinctly above all others. She is admirably supported by well known screen players of recognized ability.

MARGUERITE CLARK FALLS OVERBOARD IN NEW PHOTOPLAY

Paramount Star Has Thrilling Experience in "Uncle Tom's Cabin," Soon to be Displayed Here

FOR the sake of art Marguerite Clark tumbled into the murky waters of the Mississippi River for the scene in "Uncle Tom's Cabin," in which little Eva is rescued from death by Uncle Tom. Frank Losee plays this role in the Paramount picture which will be shown at the..... Theatre next..... and as he brought the tiny star safely to the shore she gasped: "That's the nastiest tasting water I ever drank!"

The scene was photographed near the mouth of the river opposite New Orleans, and notwithstanding that Mr. Losee is an expert swimmer, Director J. Searle Dawley had some anxious moments until Miss Clark was safe on land again. The incident results in the purchase of Tom by Mr. St. Claire, the father of Eva, who gives the old slave a good home.

The trip down the Mississippi River was made on the steamboat "America," which was chartered by the Famous Players-Lasky Corporation for use in this picture. The boat plays an important part in "Uncle Tom's Cabin," for in addition to being the scene of the meeting between Little Eva and Tom, it figures in the "underground railway" by which slaves were helped to escape to free states and Canada.

Capt. Cooley, master of the steamboat, takes part in the picture, he making a rugged and picturesque figure, reminiscent of the stormy adventures he has experienced in days gone by. He has endeavored to retain as far as possible the atmosphere of the period his boat represents in the selection of his crew, and Director Dawley was delighted with the remarkable types who appear in the picture.

ARMY OFFICERS PAY MARKED TRIBUTE TO MARGUERITE CLARK

Permission Given to Paramount Star to Have Historic Buildings Photographed in "Uncle Tom's Cabin"

A REMARKABLE tribute was paid to Marguerite Clark by army officials while she and her company were engaged in producing "Uncle Tom's Cabin," the Paramount picture which is to be shown at the..... Theatre next..... and in which she plays the dual roles of little Eva and Topsy, when permission was granted to work inside the Jackson Barracks, in New Orleans. During war times cameras are taboo near fortifications and barracks, but in consideration of the work of the star on behalf of the Liberty Loan and her heavy contributions to war relief organizations, she was accorded the privilege of using some of the buildings as backgrounds for the production.

Many of the structures were erected as far back as 1826, and by reason of the careful maintenance by the government are in a splendid state of preservation. The Colonel's quarters at Jackson Barracks was exactly the type of house desired for the St. Clair mansion in "Uncle Tom's Cabin," and it was quite acceptable to Director J. Searle Dawley who had searched in vain for an old southern mansion of the proper period without modern touches.

The Slave Market was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark and during slavery days was one of the most famous slave auctions in the south. An old relic used in the picture is the auction block upon which thousands of negroes were knocked down to the highest bidder, husbands and wives parted and children torn from the arms of their mothers.

HAS TWO ROLES IN "UNCLE TOM'S CABIN"

**Marguerite Clark to be Seen as
Little Eva and Sprightly
Topsy**

CONSIDERABLE interest in the forthcoming presentation at the.....theatre next..... of "Uncle Tom's Cabin" is being manifested here because Marguerite Clark, the dainty Paramount star, will portray two roles, those of little Eva and Topsy, two vastly different characterizations, but in each of which she is seen at her best.

The amusing antics of Topsy provide scenes wherein Miss Clark utilizes the comedy talents which she displayed on the speaking stage, and as Eva she draws upon her dramatic ability. The make-up and rags of "Topsy" completely disguises Miss Clark in this part, which will be found to be in strong contrast to the opposite role, and the illusion is strengthened further by a number of scenes in which the two characters appear simultaneously. This is accomplished by the use of double exposure photography.

The supporting cast includes players who have been prominent in Paramount and Artcraft pictures. J. W. Johnston, who played important parts in "Out of the Drifts," "Destiny's Toy," "Mollie Make Believe," "The Land of Promise," etc., has the role of Haley, the employer of Simon Legree. Florence Carpenter is Eliza, the mulatto who made the sensational escape across the river on the floating ice. Walter Lewis is the brutal overseer, Simon Legree. Frank Losee is Uncle Tom. Phil Ryley is Marks, the unprincipled and obsequious lawyer, Henry Stamford is St. Clair and Harry Lee is Jeff, the poor negro. J. Searle Dawley directed the production, and H. Lyman Broenig was in charge of the photographic work.

BLOODHOUNDS IN NEW PHOTOPLAY

**They Take Part in Fugitive
Chases in "Uncle Tom's
Cabin"**

REAL bloodhounds, not to mention several Great Danes, will be important factors in the development of the story of "Uncle Tom's Cabin," the new Paramount photoplay starring Marguerite Clark which will be a super-attraction at the Theatre next

The dogs are the property of Captain Douglas S. Hertz, who leads them in the exciting slave chases which are features of the photoplay. The dogs were taken to Bath, Me., where the river scenes of "Uncle Tom's Cabin" were photographed, and it was found difficult to secure accommodations for the animals. They were finally lodged in cells at the police station where they remained until the chase scenes were completed.

Miss Clark plays two roles in "Uncle Tom's Cabin," those of Eva and Topsy. She appears simultaneously in the same scenes by the aid of double exposure photography, the effect at times being weird. She is finely supported by capable players chief among whom are J. W. Johnston, Florence Carpenter, Frank Losee, Ruby Hoffman, Susanne Willis and Jere Austin.

A Beautiful Picture

MARGUERITE CLARK'S latest starring vehicle, "Uncle Tom's Cabin," which will be shown at the Theatre next, is said to be beautiful and impressive. It is filled throughout with rapid-fire dramatic action and unusual heart appeal. Miss Clark plays the parts of Eva and Topsy, and her support is of a high artistic standard.

MRS. STOWE'S BOOK BROUGHT ON THE WAR

**"Uncle Tom's Cabin" Resulted
in the Freeing of Slaves in
This Country**

IT was Abraham Lincoln who expressed the opinion to Mrs. Harriet Beecher Stowe that her book, "Uncle Tom's Cabin," published in 1852, brought on the Civil War. It certainly caused such a commotion as eventually resulted in the abolition of slavery in this country. A picturization of this famous story, with Marguerite Clark in the roles of little Eva and Topsy, will be shown at the Theatre next

The story as outlined in Mrs. Stowe's book, has been scrupulously followed by J. Searle Dawley, the director, and none of its beauty or interest has been sacrificed. It is needless to tell the story, for who has not read Mrs. Stowe's immortal novel? It is sufficient to say, perhaps, that from the time when Uncle Tom, Eva and Topsy are introduced, until the final scene fades out, there is continuous action, expectancy, thrill and heart appeal of a quality seldom conveyed by any motion picture.

Miss Clark is admirably supported, while the direction of the photoplay, not to speak of the excellent photography, are all that the most exacting taste can demand.

A Thrilling Scene

ONE of the most thrilling scenes of "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark which will be shown at the Theatre next, occurs when Eva falls from a steamboat into the Mississippi River and is saved by Uncle Tom. Numerous other dramatic situations make this one of the most interesting photoplays from every standpoint presented here this season.

Many Thrills in Play

DRAMATIC action, thrills and expectancy are features of "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark, which will be displayed at the Theatre next The scenes of the story are laid in the South during slavery days and Miss Clark will be seen in two distinct roles—those of Eva and Topsy, the latter a colored girl. The picture was well directed and the support is excellent.

A Famous Story Picturized

MARGUERITE CLARK'S newest starring vehicle, "Uncle Tom's Cabin," which will be shown at the Theatre next is a picturization of Mrs. Harriet Beecher Stowe's famous novel of the same name published in 1852 and which not only aided materially in bringing on the Civil War, but brought about the emancipation of slaves in the South. The photoplay is an admirable one and should delight every spectator.

A Notable Photoplay

FEW photoplays produced in recent years approach in beauty and interest, "Uncle Tom's Cabin," the new Paramount picture starring Marguerite Clark, and in which she plays two parts—Eva and Topsy. It will be shown at the Theatre next and it is safe to predict that large crowds will welcome it. Miss Clark is adequately supported by artistic screen players.



EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"UNCLE TOM'S CABIN"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets
24 Sheet Production Stand
24 Sheet Star Stand

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK

Pertinent Paramount Paragraphs For Programmes

For Use of Exhibitors in Their House Organs or For General Publicity

Patrons of this theatre should not fail to see Marguerite Clark in her new photoplay, "Uncle Tom's Cabin," which will be presented here next It is a delightful story of slavery days in the South, based upon Mrs. Harriet Beecher Stowe's famous novel which everybody probably has read. If they haven't they may see its thrilling incidents visualized on the screen in this superb adaptation which shows how slaves were treated by cruel taskmasters.

* * *

The typical young American type of character has been definitely decided to be the style of parts that Charles Ray will play in a number of his future Paramount-Ince pictures. His forte is in characters in which he depicts a youth who under stress of circumstances must fight his way to the front by sheer determination and physical as well as mental prowess.

* * *

Many of the buildings used as settings in "Uncle Tom's Cabin," the Paramount picture, in which Marguerite Clark is starred, and which will be shown at this Theatre next, were erected a hundred years ago. The slave market was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark and during slavery days was one of the most famous slave auctions in the South. An old relic used in the picture is the auction block upon which thousands of negroes were knocked down to the highest bidder, husbands and wives parted and children torn from the arms of their mothers.

If the Marquis of Queensberry had seen "The Battle Royal," the latest Paramount-Mack Sennett comedy, he would have had good reason for writing his famous set of rules which have governed the padded ring for many years, for in the big scene from which the comedy gets its name every means is used by the combatants to dispose of each other, regardless of the politeness of the operation.

* * *

When the fire bell told the 600 employees and officials at the Famous Players-Lasky studio in California that the plant was in flames recently every one according to human nature immediately rushed to rescue their most precious belongings. Directors ran for their prints of future pictures, the office force carried out their documents and records, property men carted out valuable furnishings, and stars took their precious trinkets to places of safety. None of the future picture prints was destroyed in the fire.

* * *

Having demonstrated in her recent Paramount pictures that she is as capable in society roles as in the more virile types of character, Dorothy Dalton will be presented by Thomas H. Ince in a number of society dramas. This is largely in response to requests from exhibitors and patrons who are asking for productions wherein Miss Dalton may wear beautiful gowns and enact emotional roles.

Enid Bennett is no longer in the ingenue class. In future Paramount Ince pictures she will play roles of a more mature character.

* * *

A tribute was paid to Marguerite Clark by army officials when she and her company were engaged in producing "Uncle Tom's Cabin," her next Paramount picture, which will be shown at this theatre next, and in which she plays the dual role of Little Eva and Topsy, by granting her permission to work inside the Jackson barracks, in Louisiana. During war times cameras are taboo near fortifications and barracks, but in consideration of the work this popular star did for the government in behalf of the Liberty Loans and her heavy personal contributions to war relief organizations she was given the privilege of using some of the buildings as backgrounds for the production.

* * *

Despite the fact that a clever showman declared that it was the catch phrase of "Believe Me, Xantippe," that helped to make the stage production a big hit because the title piqued the interest of the people and they went to see the show, the story on the screen is one of the greatest attractions that Paramount has ever released. Wallace Reid is starred in this production. There is a great deal to the psychology of titles, but it takes more than a mere title to make a good picture.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Uncle Tom's Cabin

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:--

There are few more talented stars in the field of the silent drama than dainty Marguerite Clark, who was recently seen here in "Prunella" and who will be the attraction at our playhouse next in her latest Paramount photoplay, "Uncle Tom's Cabin," a superb picturization of Mrs. Harriet Beecher Stowe's famous novel of the same name which not only did much to provoke the Civil War, but resulted in the abolition of slavery in this country.

To all who have read this celebrated story of slavery days, this photoplay will be of the greatest interest. Every scene of value in the story has been visualized in this screen adaptation, and all are replete with deep human interest. The sufferings of Uncle Tom, the brief pleasures of little Eva whose death plunges Uncle Tom into despair, the vivacity of Topsy who "never was born, but just growed," the trials of misused slaves at the hands of brutal masters, the flights into the unknown and pursuits by bloodhounds--all these contribute to make this photoplay one of the most notable screen offerings of the season.

Miss Clark plays two roles, those of Eva and Topsy, and it is safe to say that she never has been seen to greater advantage. This picture is well worth your careful consideration and we heartily invite you to be present at the premier showing at our theatre.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Uncle Tom's Cabin"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We beg to announce that dainty Marguerite Clark, "the sweetest girl in motion pictures" will appear in her newest Paramount photoplay, "Uncle Tom's Cabin" at our theatre next..... This is a splendid picturization of Mrs. Harriet Beecher Stowe's world famous novel and we think it will interest you greatly.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
3 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

To see Marguerite Clark twice in the same scene while portraying two widely separated characters, is a pleasure reserved for all who will view "Uncle Tom's Cabin," her latest starring vehicle, which will be shown at our theatre next Miss Clark is admirably supported in this epoch-making photoplay.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

Permit us to remind you that Marguerite Clark will be seen in her latest Paramount photoplay, "Uncle Tom's Cabin," a screen adaptation of Mrs. Harriet Beecher Stowe's famous novel, at our theatre today. This is a remarkable picture and the presentation promises to be the event of the season at our theatre.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

Ma, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Adolph Zukor presents

Marquerite Clark



as "Topsy"

in

as "Little Eva"

"Uncle Tom's Cabin"

by HARRIET BEECHER STOWE

DIRECTED by SEARLE DAWLEY

Now! *A Paramount Picture* Come!

The story that has been played in every town, hamlet and city of America, to millions of people.

The book that is read everywhere that English is spoken. See it in motion pictures, better than ever.

H O L L Y W O O D

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

In reply to a question by Senator Nor-
ma, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

Adolph Zukor presents
**Marguerite
CLARK**
in
**"Uncle
Tom's
Cabin"**

By HARRIET BEECHER STOWE
DIRECTED BY
J. SEARLE DAWLEY

A Paramount Picture

A magnificent
production of the
most successful
play ever written



The most successful play ever written has been
produced as a motion picture, bigger, better, more
beautiful than it ever was done on the stage.

COLISEUM
NOW

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

Now

Adolph Zukor presents

Marguerite
CLARK

in

“UNCLE
TOM’S
CABIN”

By Harriet Beecher Stowe
Directed by J. Searle Dawley

A Paramount Picture

A magnificent pro-
duction of the
most successful play
ever written. Told far
more dramatically on
the screen than it ever
was on the stage.



B i j o u

EXTRAORDINARY ATTRACTION!

Adolph Zukor presents

Marguerite
CLARK



in
“Uncle
Tom’s
Cabin”

By Harriet Beecher
STOWE
Directed by
J. Searle
DAWLEY



A Paramount Picture

NOW

A magnificent pro-
duction of the
most successful play
ever written. Told far
more dramatically on
the screen than it ever
was on the stage.

HOLLYWOOD

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

ADVERTISING POSTERS AND SLIDE FOR "UNCLE TOM'S CABIN"

Always obtainable at your Exchange



Six Sheet



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One Sheet

Current Paramount and Artcraft Pictures in the Order of Their Release



PAULINE FREDERICK "RESURRECTION"
 ENID BENNETT..... "THE BIGGEST SHOW ON EARTH"
 SESSUE HAYAKAWA..... "THE WHITE MAN'S LAW"
 JACK PICKFORD "MILE-A-MINUTE KENDALL"
 DOROTHY DALTON.. "THE MATING OF MARCELLA"
 MARGUERITE CLARK "PRUNELLA"
 CHARLES RAY "HIS OWN HOME TOWN"
 WALLACE REID "BELIEVE ME, XANTIPPE"
 BLACKTON'S "MISSING"
 LINA CAVALIERI "LOVE'S CONQUEST"
 VIVIAN MARTIN "VIVETTE"
 PAULINE FREDERICK "HER FINAL RECKONING"
 SESSUE HAYAKAWA "THE BRAVEST WAY"
 WALLACE REID "THE FIREFLY OF FRANCE"
 ENIT BENNETT "A DESERT WOOING"



MARY PICKFORD "M'LISS"
 WM. S. HART..... "SELFISH YATES"
 DOUGLAS FAIRBANKS..... "MR. FIX-IT"
 CECIL B. DE MILLE'S "OLD WIVES FOR NEW"
 ELSIE FERGUSON "A DOLL'S HOUSE"
 DOUGLAS FAIRBANKS "SAY, YOUNG FELLOW"
 GEORGE M. COHAN..... "HIT THE TRAIL, HOLLIDAY"

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

Date _____

To

Thos. H. Ince

Paramount

For Exhibitors' information or house organ—Cast and
The Story of "THE PRICE MARK"

CAST

PAULA LEE	DOROTHY DALTON
FIELDING POWELL	WILLIAM CONKLIN
DR. DANIEL MELFI	THURSTON HALL
MARIE	ADELE FARRINGTON
HASSAN	EDWIN WALLOCK
NAKHLA	DORCAS MATTHEWS
BELLE DE FARGE	CLIO AYERS

Director

Roy Neill

Supervised by

Thomas H. Ince

and Exhibitors' Aids

THOS. H. INCE

Presents

Dorothy Dalton

in

"The Price Mark"

From the story by John B. Ritchie

A great drama with a powerful
element of heart interest

A Paramount Picture

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK



Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DE MILLE, Director General

THE STORY

Two Americans, Fielding Powell, an artist, and Doctor Daniel Melfi, are visiting in Cairo, Egypt, when Powell becomes enamored of Nakhla, a native girl. As soon as her brother, Hassan, a rug dealer, learns of the affair, he poisons his sister and secretly attempts to take the life of Powell. Dr. Melfi brings Powell to New York immediately the latter is convalescent, and with them comes Hassan, in the capacity of a servant to Powell. Hassan hopes to kill the artist and avenge the dishonor of his sister for her relations with the infidel.

Powell is a successful and popular artist, and to his studio comes Paula Lee, a beautiful young girl from an Ohio town. Possessed of an unusually fine voice, the girl had hoped to procure a theatrical engagement; but, failing in this effort, she becomes a model for Powell. He regards Paula as legitimate prey so long as he provides her with the comforts of life, although he soon comes to love the girl with a devotion so sincere that he wants to marry her. A misunderstanding separates Paula and Powell, and she meets Doctor Melfi, who is ignorant of her previous life in New York.

Paula and the doctor are married -- and are supremely happy. After a time the doctor invites Powell to meet his wife, declaring her to be the "sweetest woman in the world." The mutual recognition causes Paula to fear that Powell will disclose their former relations to her husband, and Powell threatens to do this unless Paula consents to come to his apartment that evening. In fear of exposure, Paula agrees to Powell's demand, and, later, in the artist's rooms, the girl makes a brave and determined fight for her honor.

In the midst of the tense struggle between Powell and Paula, Hassan sees an opportunity to avenge the wronging of his sister. How he accomplishes his purpose, bringing happiness once more into the life of Paula, is shown in a thrilling climax.

Success consists not in blindly over-*looking* obstacles,—but in over-*coming* them. Publicity overcomes the obstacle of unfamiliarity

DOROTHY DALTON TELLS OF THE DECLINE OF THE OLD-TIME "VAMP"

"La vamp est mort, vive la vamp!" says Dorothy Dalton, the beautiful Thomas H. Ince star, who will be seen at the..... Theatre on.....in "The Price Mark." "Yes, indeed, the vampire of the photoplay is gone -- gone, the chances are, never to return to the realm of the film.

"She served her purpose, did the dear little lady -- gave a lot of actresses of unimpeachable personal and quiet, home-loving inclinations a chance to cavort in front of the camera, luring the stronger sex to their picture ruin; a chance to smoke cigarettes so fast that the tobacco kings were wont to call her blessed and pray that her taste for the leaf would never desert her; a chance to bejewel herself as no queen in real life ever was, in weird attire, seductive to the ninth degree, and giving people a wrong impression of society.

"At first the photoplay vampire was an interesting sort of creature. She afforded a wonderful contrast to the cute little girlie from the small town, the curly-haired dearie who simpered and giggled her way through hundreds of feet of virginal film negative; she plotted and planned and perpetrated all sorts of terrible things, only invariably to find herself defeated by Virtue in the final hundred feet of the picture -- defeated usually at the hands of the aforementioned cutey with the curls.

"Film history recordeth not the name of the inventor, the discoverer, the designer of the film vamp, but once she was introduced to the public her name was legion. For a period it seemed as if every actress wanted to vamp. Even I caught the fever, and I vamped my way through two or three photoplays, but I soon found that vamping was as tiring to the audience as to me and I have reverted to the more natural, girlish roles that correspond with the real life, and I'm sure everyone cannot help sympathizing with and loving 'Paula Lee,' my latest character, in 'The Price Mark.'"

**Defer not till tomorrow to make known the time, the place,
the picture to be shown**

JUST WHAT YOU WANT TO KNOW ABOUT "THE PRICE MARK"

"THE PRICE MARK" MARKS DOROTHY DALTON'S FIRST APPEARANCE IN PARAMOUNT PICTURES UNDER THE SUPERVISION OF THOMAS H. INCE.

THE NAME "INCE" ON A PHOTOPLAY IS ITS GUARANTEE OF QUALITY. THE NAME DALTON IS THE GUARANTEE OF POPULARITY—DOROTHY DALTON IS SECOND TO NONE IN POPULAR FAVOR.

Miss Dalton is ESSENTIALLY A SCREEN STAR. She had practically no stage experience to back her when she entered the studios and has, step by step, built up her own pedestal and stands upon it firm in her rights as a star of the premier quality. The Public have learned to WATCH FOR DOROTHY DALTON—THOMAS H. INCE NEEDS NO INTRODUCTION. He is famed as the director of "Civilization," and as the man who brought William S. Hart, Enid Bennett, Charles Ray, Dorothy Dalton and many others to stardom.

Under the direction of Thomas H. Ince, Miss Dalton made "The Vagabond Prince," "The Weaker Sex," "Chicken Casey," "A Gambler in Souls," "The Flame of the Yukon," and many others.

When Thomas H. Ince signed up under the Paramount banner, it was a foregone conclusion that Charles Ray, Enid Bennett and Dorothy Dalton would appear with him, and the public are not to be disappointed in their conclusion.

Born in Chicago, Miss Dalton was educated in that city and began her stage career there at an early age, when she toured in B. F. Keith's circuit. She worked with a stock company for a short time also, but soon permanently deserted the stage for the screen, where she has been ever since. Miss Dalton is a noted athlete, being a long distance swimmer, a rider of calibre and a crack shot.

OUR EXHIBITORS' SERVICE DEPARTMENT COLLECTED A LARGE

and brilliant assortment of Cuts, Mats, Lithographs, Publicity Material and Ad. Layouts for your inspection and use. Look them over, use them—and watch the coin roll in. You can get all the accessories FROM YOUR EXCHANGE.

ALL WE ASK OF YOU IS TO TRY IT OUT AND THEN WATCH THE RESULTS!

CAST

Paula Lee.....Dorothy Dalton
Fielding Powell..William Conklin
Dr. D. Melfi.....Thurston Hall
MarieAdele Farrington
HassanEdwin Wallock
NakhlaDorcas Matthews
Belle de Farge.....Clio Ayres

ACCESSORIES

(To be secured from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatine
- Two 22 x 28 colored gelatine
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

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14. Advance Publicity
15. Advance Publicity
16. Advance Publicity
17. Advance Publicity
18. Cast and Synopsis

"THE PRICE MARK"

Post Card No. 1

Dear Madam:

On will come to the Theatre "The Price Mark"—the first story in which Dorothy Dalton appears in Paramount Pictures. I feel that you will be glad to see again this young screen star who made such a tremendous hit in "The Vagabond Prince," the "Flame of the Yukon," and other similar productions under Mr. Ince's supervision.

Manager.

Post Card No. 2

Dear Madam:

Concerning "The Price Mark," about which I wrote you a day or so ago, I think I did not tell you that this marks, not only Dorothy Dalton's first appearance in Paramount Pictures, but Mr. Ince's first Paramount production. I am sure you realize that the name "Ince" on a photoplay is its guarantee of quality and that the name "Dalton" is a guarantee of popularity. For these two reasons, therefore, as well as others, please come to the Theatre on to see this photoplay.

Manager.

TRY THIS LETTER ON YOUR PATRONS THREE DAYS BEFORE SHOWING THE PICTURE IN YOUR THEATRE

Dear Madam:

Dorothy Dalton, who is coming to the screen of the Theatre on, is, as perhaps you know, a Chicago girl of ability, good looks and great determination.

Her father wanted her to study law, but she determined to make a success on the stage—a success that has been greatly augmented by the splendid supervision of Thomas H. Ince's first Paramount Picture, "The Price Mark," which will undoubtedly set a new Paramount standard.

The photoplay itself is intensely dramatic. It has to do with the fortunes of a young girl named Paula Lee, who comes from an Ohio town. She tries to win her way in New York, but finally has to accept a position as an artist's model. How she finds a genuine husband and the difficulties that attend this end carry you from New York to Cairo, Egypt, and back again in a series of whirlwind climaxes that will surely arouse your most intense curiosity and interest.

I wish particularly to have you see this first photoplay of these two wonderful artists, Miss Dalton and Mr. Ince, when it comes to this theatre. Please remember the date and please come early so that you can be sure to get a seat.

Yours very sincerely,

Manager.

Follow-Up Post Card

Dear Madam:

Just a word of reminder concerning the photoplay which started at the Theatre on We sincerely hope you can attend the showing of this picture while it is now running.

For any additional suggestions or personal service kindly apply to Exhibitors' Service Department, 485 Fifth Avenue, New York

Lobby Display: This story deals in part with an artist's studio. Could you not get a local sculptor or artist to let you have some statues to place in your lobby, or, failing in this, could your lobby artist not get up a cardboard reproduction of an artist's studio with models posing? You could make a very artistic layout on this for your lobby and get some very fine, attractive effects.

Window Display: Your local star window dresser would doubtless be glad to co-operate with you to make artists' studios out of some of their windows. You might even offer the inducement that you will publish a photograph of the best window display in your local newspaper and car card advertising.

Newspaper Advertising: Following out the thought in the previous paragraph, why not advertise in advance of the showing that "The Price Mark" is not only going to be Mr. Ince's first Paramount Picture, and Miss Dalton's first appearance in Paramount also, but that you are going to feature in these columns within the next day or so the best window display which is gotten up to illustrate an artist's studio, around which much of the plot of "The Price Mark" centers.

Car Cards: Why not reproduce in your car cards the best window display or photograph of your lobby to play up the artist's studio idea to your patrons. This actual photograph will have considerable news interest for the public.

Window Cards: Window cards on the order of the cards which are gotten up by legitimate companies which can be placed in your merchants' windows—especially if they carry the photograph mentioned in the last three paragraphs—will have added advertising pull with the public.

Street Display: If you were to get up a float mounted on an automobile with an attractive artist's model scene—and living artists actually painting or pretending to paint scenes of living models that were standing on the float, you would probably have the interest of most everybody in your town centered on that float.

Note: We cannot urge upon you too strongly the use of the post cards and letters shown on the previous page. One exhibitor called upon the Service Department recently to say that these letters had not only caused many compliments from his patrons, but that instead of complaints from his public on raising the prices in his theatre, he had received compliments from them, because of the manner in which the raise in prices was handled.

We shall be glad to write any special letters for you, commenting on your raise in prices—letters that are really designed to sell one or several of these productions to your public.

For any special service or additional advertising suggestions, kindly advise your
Service Department

make a copy and stick it out on the lobby and artist not get up a cardboard reproduction of an artist's studio to let you have some statues placed in your lobby, or telling

paper and card advertising. You local star will show dresser would double be glad to co in you to make artists' studios out of some of their windows. You might even

A vertising: Tell ring out the thought in the previous paragraph why in the advance of the showing that "The Price Mark" is not only going to be first Paramount Picture, and Miss D. for first appearance in Paramount hat you are going to feature in these columns within the next day or so the display which is gotten up to illustrate an artist's studio around which of "The Price Mark" enters.

Why not reproduce in your car cards the best window display or photo lobby to play up the artist's studio idea to your patrons. This action aph will have considerable interest for the public.

Window Cards: Window cards on the order of the cards which are gotten by e companies which can be placed in your merchants' windows, especially in the photograph mentioned in the last three paragraphs—will have added pull with the public.

Display: If you were to get up a float mounted on an automobile with an art's model scene—and living artists actually painting or pretending to paint models that were standing on the float, you would probably have the not most everybody in our town centered on that float.

We cannot urge upon you too strongly the use of the post cards and letters lions page. One exhibitor called upon the Service Department re these letters had not only caused many compliments from his patrons, complaints from his public on raising the prices in his theatre, he had

glad to write any special letters for you, commenting on your raise in that is really designed to sell one or several of these productions to you.

suggestions, kindly advise your

A DISSERTATION
on
DOROTHY DALTON

Dorothy Dalton is a Chicago girl of great determination. She made up her mind very early in life that she was to become a successful actress. Of course she met opposition from her parents. Her father wished her to take up the study of law, following her graduation from the Sacred Heart Academy, Chicago.

She would doubtless have made a success at law, for she possessed great argumentative ability at that time, not only winning her point with her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

Upon her graduation from this school she commenced her stage career in support of Virginia Harned in a stock company. Later she played with Hart Conway for two years, did ingenue roles with Wright Huntington's company, and finally spent two years on B. F. Keith's circuit with an act of her own.

Following this vaudeville excursion she joined the Thomas H. Ince forces, her first appearance having been in "The Disciple." Her versatility and personal charm have now rewarded her with an enviable position among the stars of the "filmament" where she is known as one of the screen's most charming "vampires."

She is five feet, three inches tall, and of the brunette type. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. While specializing particularly in motoring and horseback riding, Miss Dalton is also an expert swimmer and can wield a canoe paddle with all the dexterity of an Indian.

The advantages of home life, made possible by the studio work, account for Miss Dalton's abandonment of the stage. Between rides and drives and rehearsals she is oftenest to be found among the books in her splendid library at the home at Hollywood, California, which she built for herself and her mother and which is noted among the other players for the original and amusing social functions given by its mistress.

Miss Dalton's first picture under Paramount auspices is "The Price Mark," a tremendously vivid photoplay of life in the art studios in Paris. This is to appear at the.....Theatre onof.....week.

Production Cuts and Mats—"The Price Mark"



Issued in sets of ten, consisting of:

Top Row—Two three-column cuts and mats

Center Row—Three two-column cuts and mats

Bottom Row—Five one-column cuts and mats

Always obtainable at your exchange

Ad Cuts and Mats That'll Fill Your Empty Seats

of these cuts were chosen for their selling power from a large lot of stills. The one and two column cuts are appealing, economical trade-getters; the three column cuts dominate by sheer force of size and attractiveness. We have had the half-tones engraved so that they will print well on newspaper under good conditions, but unless your printer uses good ink and paper and is exceptionally conscientious in his work, hesitate before you use a half-tone. A line cut will print well under almost any conditions.

THOMAS H. INCE presents

Dorothy Dalton in "The Price Mark"

From the story by John B. Ritchie



Miss Dalton has the greatest vehicle in her career—a career full of notable successes. A sensational love story laid in a gay art colony. Will stick in your mind for many a day. Don't miss it!

Other Attractions
Musical Programme
Next Week's Feature
Admission Prices, etc.

Name of Your Theatre

Single Column Half-tone

Thos. H. Ince Presents

DOROTHY DALTON

IN "THE PRICE MARK"



A Paramount Picture

A Truffler is one of the giddy inhabitants of New York's art colony. Dorothy Dalton is a truffler in this story of exotic love, thrilling adventures and hair-raising suspense that stretches from far off Cairo to New York's Latin Quarter.

Other Attractions
Next Feature

Musical Programme
Price, etc.

NAME OF YOUR THEATRE

Double Column Line Cut

Isn't it logical to assume that the man who doesn't advertise has nothing worth advertising?

THOS. H. INCE presents
Dorothy Dalton in "The Price Mark"

From the story by John B. Ritchie



A Sensational Love Story

Miss Dalton's debut under the Paramount banner is made in a sensational love story that runs from far-off Cairo to New York's Latin Quarter. *See it! All week at this theatre.*

Other Attractions

Next Week's Feature

Admission, etc.

Name of Your Theatre

Triple Column Half-tone

He whose advertisements last, laughs longest

THOS. L. INCE presents Dorothy Dalton in "The Price Mark"

From the story by John B....



THOS. L. INCE presents
 DOROTHY DALTON
 in "The Price Mark"
 A Paramount Picture

A Sensational Love Story
 Miss Dalton's debut under the Paramount banner is made in a sensational love story that runs all week at the...
 I Cairo to New York's Latin Quarter. See it! All week at the...

Other Attractions Next Week's Feature Admission, etc.

Name of Your Theatre

The widest advertisements last, laughs longest

The Column Hall-ton

Thos. H. Ince Presents

Dorothy Dalton

From the Story
by
JOHN B. RITCHIE

IN
"THE PRICE MARK"



A Paramount Picture

Down in Greenwich Village

Where the old maids get their thrillage—J. Montgomery Flagg

Scenes depicting the famous Quartier Latin of America, lavishly constructed, figure prominently in this story of the loves, adventures, struggles and temptations in a giddy art colony

DON'T MISS IT!

Other Attractions, Next Feature, Prices,
Musical Program, Address, etc.

Name of Your Theatre

Triple Column Line Cut

Take care of your advertisements and your advertisements will take care of you

Thos. H. Ince Presents

Dorothy Dalton

In

"THE PRICE MARK"

From the Story
by
John B. Ritchie



A Paramount Picture

A sensational love story laid in a gay art colony. The most notable of Dorothy Dalton's triumphs. *You can't afford to miss it.*

Other Attractions

Musical Program

Next Feature

Admission Prices, etc.

Name of Your
Theatre

Single Column Line Cut

THOMAS H. INCE presents

Dorothy Dalton

in "The Price Mark"

From the story by JOHN B. RITCHIE



Your Chance to see the greatest emotional heart interest play in a long time is here. Dorothy Dalton eclipses everything she has ever done. A vital love story beginning in Cairo and triumphantly ending in New York's wonderful Latin Quarter. *See it. All week at this theatre.*

Other Attractions

Musical Program

Next Week's Feature

Admission Prices, etc.

Name of Your Theatre

Double Column Half-tone

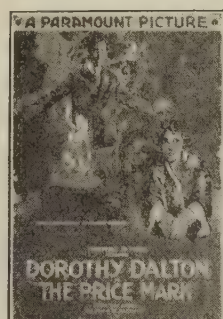
A good big advertisement is like a good big man; it'll lick a good little one any day

Cover your town with this paper and you
will fill every seat at every performance

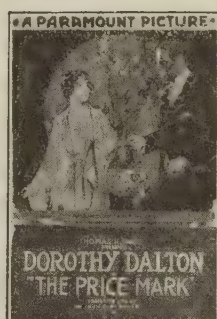
Always obtainable at your exchange



Three-sheet



One-sheet



One-sheet



Three-sheet



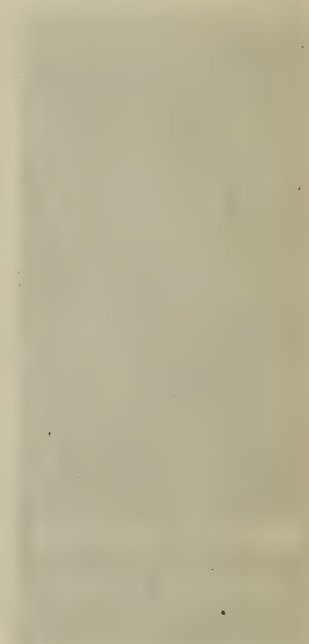
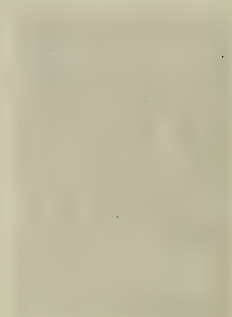
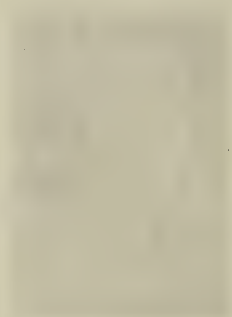
Six-sheet



Six-sheet

Save your money with this paper and you
will fill every part of your portfolio

George Washington of New York



Stock Production Cuts and Mats—Dorothy Dalton in "THE PRICE MARK"



ISSUED IN SETS OF TEN CONSISTING OF :

Top row—Two three-column cuts and mats
Center row—Three two-column cuts and mats
Bottom row—Five one-column cuts and mats

Always Obtainable at Your Exchange

REDUCED—AS SHOWN ABOVE

THE PRICE MARK
 Shows Washington Cuts and Mats—Dorothy Lippin III



ISSUED IN SETS OF TEN CONSISTING

Top row—Two three-column cuts and mats
 Center row—Three two-column cuts and mats
 Bottom row—Five one-column cuts and mats

Always Obtainable at Your Exchange

Thomas H. Ince *presents* Dorothy Dalton *in* "LOVE LETTERS" Story by Shannon Fife.

Miss Dalton's overwhelming success in her last picture assures you of large and appreciative audiences for this picture.

Dorothy Dalton's name is an added attraction that can be counted upon by exhibitors.
—*Dramatic Mirror*.

Through fine interpretation of Miss Dalton and all members of her support "The Price Mark" is one of intense interest. Its top values are artistic handling and Miss Dalton's strong interpretations.

—*Moving Picture World*.

Dorothy Dalton plays her part with intensity.
—*Motography*.

Miss Dalton is an artist to her finger tips, a mistress of the art of repression.

—*Exhibitors Trade Review*.

"Love Letters" is a picture that is going across—and is going to bring something back. What it brings back is in direct ratio to the length of "run" you give it.

PRESS BOOK and EXHIBITORS AID



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



THE PLAYERS

EILEEN RODNEY.....	DOROTHY DALTON
RAYMOND MORELAND.....	WILLIAM CONKLIN
ELEANOR DARE.....	DORCAS MATTHEWS
JOHN HARLAND.....	THURSTON HALL
ROBERT MAXWELL.....	HAYWARD MACK
AMOS	WILLIAM HOFFMAN

JUST THE THINGS YOU WANT TO KNOW ABOUT "LOVE LETTERS"

THE STAR—Dorothy Dalton, one of the screen's greatest and most popular emotional actresses, plays the leading role in "Love Letters."

THE STORY—With an absolutely universal appeal, "Love Letters" teaches an exceedingly practical lesson while it is at the same time one of the most fascinating and vivid stories of the screen.

THE AUTHOR—Shannon Fife, who wrote "The Rainbow Princess," starring Ann Pennington, and "The Reward of Patience," starring Louise Huff, both popular Paramount pictures, is the author of "Love Letters."

THOMAS H. INCE, the famous producer, presents "Love Letters," every foot of which was made under his direct and personal supervision.

THE CAST—Especially good, including William Conklin and Thurston Hall, who appeared in "The Price Mark." This is the same sort of a story as "The Price Mark," which proved so popular because of its universal appeal and exquisite direction, in addition to the drawing power of the star and excellent cast.

IF YOU HAVEN'T ALREADY BEGUN TO "TIE UP" WITH THE MILLION-DOLLAR ADVERTISING CAMPAIGN FOR PARAMOUNT AND ART-CRAFT PICTURES, "LOVE LETTERS" FURNISHES AN IDEAL PICTURE WITH WHICH TO START.

Do you realize that the millions of readers of THE SATURDAY EVENING POST, THE LADIES' HOME JOURNAL, THE COSMOPOLITAN, and many other national magazines, as well as the readers of the large newspapers all over this country, are looking for the Paramount and Artcraft trademarks?

All you need to do to draw your share of the profits of this biggest advertising campaign the industry has ever known is to SHOW THE TRADEMARKS.

SHOW THEM ON YOUR NEWSPAPER ADVERTISING, SHOW THEM IN YOUR LOBBY AND ON YOUR HOUSE ORGANS, AND SHOW THEM ON THE SCREEN.

LOOK OVER THESE ACCESSORIES

(To be obtained from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts of Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book with sales talk, card and better announcements, suggestions for lobby and other displays

Slides

Music Cues

IT'S NEVER TOO LATE TO MEND

If you haven't begun to 'Tie Up'

—START WITH—

DOROTHY DALTON

—IN—

"Love Letters"

Music cues will be available at your exchange. Get them—and while you're getting them get some of these wonderful accessories too.

THE CAST

Eileen Rodney....Dorothy Dalton
Raymond Moreland,

William Conklin

Eleanor Dare....Dorcas Matthews

John HarlandThurston Hall

Robert Maxwell....Hayward Mack

AmosWilliam Hoffman

Produced under the personal supervision of Thomas H. Ince.

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ADVERTISING SUGGESTIONS FOR "LOVE LETTERS"

*Post Card No. 1 (to be sent 9 days before
showing of picture)*

DEAR MADAM:

"LOVE LETTERS" is the name of a new photoplay which is coming to the Theatre on

Dorothy Dalton, one of the screen's greatest and most beautiful actresses, plays the leading role, and we feel sure you will be interested in this production.

MANAGER.

*Post Card No. 2 (to be sent 6 days before
showing of picture)*

DEAR MADAM:

The photoplay called "LOVE LETTERS," about which we wrote you the other day, featuring Dorothy Dalton, was produced under the supervision of Thomas H. Ince, who, as you probably know, has had one of the most remarkable careers of filmdom, and has brought many a star into prominence, including Charles Ray and Enid Bennett.

Don't forget, please, that the picture is to be shown at the.....theatre on.....

MANAGER.

SUGGESTED LETTER

(To be mailed 3 days before showing of picture)

DEAR MADAM:

Dorothy Dalton, the charming Paramount star, famed as "the girl with the dimples" who is to appear at this theatre, attended a well-known Dramatic School and graduated with honors at an age when others were commencing. She now stands at the pinnacle of success in the Motion Picture World as one of the most talented emotional actresses of the screen. She is also a thorough sportswoman, being proficient in golf, tennis, and riding.

Shannon Fife, the author of "LOVE LETTERS"—the photoplay in which Miss Dalton is to appear—has a habit of writing his scenarios with a certain star in mind, and it is plainly to be seen he had this young star picked out for "LOVE LETTERS" and built around her character and histrionic ability.

"LOVE LETTERS" is a fascinating story of the love affairs of a very young girl who has written some indiscreet love letters in her youth which are the cause of her first matrimonial misunderstanding after she becomes the wife of the District Attorney. You will be interested to see how cleverly she proves her innocence to her stern husband in her struggle to live down an early love affair.

In this production Miss Dalton will wear some of her smartest gowns, as well as a stunning riding costume, while riding her favorite horse—Lord Chesterfield.

Come to the theatre early and bring your family and friends. You will be charmed with the picture, we feel sure. The date is

Yours very sincerely,

.....
MANAGER.

FOLLOW-UP POST CARD

(To be sent or delivered on day of showing)

DEAR MADAM:

"LOVE LETTERS" and dimpled Dorothy Dalton are being shown at the..... Theatre to-day. I trust you will not fail to come to the showing of this picture.

....., Manager.

ADVERTISING SUGGESTIONS FOR "LOVE LETTERS"

LOBBY DISPLAY. As this is a story of Love Letters, it lends itself very effectively to excellent Lobby Display. You can have barrels or boxes filled with letters and signs on each barrel should read: "LOVE LETTERS," and underneath the word "WHOSE?" with a question mark. For greater emphasis you can have three or four large packages made up approximately $3\frac{1}{2} \times 6\frac{1}{2}$ feet, representing a package of envelopes and the front one can be addressed:

DOROTHY DIMPLES DALTON

..... Theatre

and in the lower left hand corner: "Hold for delivery until (date). This bundle of letters can be tied with ribbon. Do you know that almost everybody ties love letters with ribbon, not only in books, but in real life? The bundles of letters in the boxes or barrels should be tied likewise so that you convey the idea of the sentiment in keeping with love letters.

You could also have cardboard scenery showing Dorothy Dalton as a young girl in one corner writing love letters, and in the other an attractive picture of her standing in front of the fireplace in her drawing room with her husband, the District Attorney, holding a veil in his hand. While her letters are burning in the fire, he throws in the veil to burn with them, thus ending all misunderstanding between them.

STREET DISPLAY: Have a few attractive girls in your town riding horseback in attractive riding habits, each to carry a sign: "Can you guess who Lord Chesterfield is? His name is not in the cast, but he will be very much in evidence in the picture. Ask the manager on your way in to see the show."

You, Mr. Manager, should be in evidence, in order to answer questions, stating that Lord Chesterfield is Dorothy Dalton's pet horse and the one she rides in this production.

WINDOW DISPLAY: Get the local window dressers in your Department and Hardware stores to co-operate with you in making their windows feature your play by displaying attractive riding habits, hats, riding crops, saddles and all similar accessories, and if possible have a figure on horseback displayed in the window.

HOUSE ORGAN: When you have your central scheme of display, take a photograph of it and put it on the cover of your house organ for the days you are showing the picture.

CAR CARDS: Feature the best window display in your town in your Car Cards.

THROWAWAYS: One way that has proved effective in building up business is to take the advertising type from the local newspaper (type showing announcement of coming attraction), have it set up by a local job printer on slip sheets of attractive color and have them distributed through the streets:

NEWSPAPER ADVERTISEMENTS: In order to have the throwaways most effective, your newspaper ads should have some of the local color of the campaign. Take the picture of the most attractive girl in the town who is riding a horse and in your ad say: "COME TO THE THEATRE AND SEE DOROTHY DALTON ON HER FAMOUS HORSE, LORD CHESTERFIELD, AND YOU WILL SEE A RIDER THAT YOU WILL NEVER FORGET."

Also make use of the advertising suggestions in the back of this book, using stock cuts.

FOR FURTHER SUGGESTIONS ON THIS PHOTOPLAY, OR ANY OTHERS, WRITE
AT ONCE TO

EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

DOROTHY DALTON'S DIMPLES

Being all about Herself by Herself

Impertinent reporters always
Ask where I got my dimples--so I can truthfully answer
In Chicago, the Windy City, in 1893.
I took them with me to school, and
They've always remained.
But back of the dimples, even at school,
There was a strong and violent Idea--
The Idea that I could act.
So I did.
First with Virginia Harned
In stock; next B. F. Keith's circuit;
And then as an authoress budding
I wrote "The Smugglers,"
Which played for two seasons without stopping.
After a while
I got tired of acting and writing,
And decided to play about a bit on my own;
So I went to Los Angeles, and 'twas there that
I met Thomas Ince.
Some of the pictures we made then
Are "Chicken Casey," "The Flame of the Yukon,"
"The Female of the Species," and others.
Between making pictures, I played tennis, auction and the piano,
So you see I was busy
All the time.
In fact, what with riding, shooting, singing, dancing,
And other activities--
And acting, of course--I'm always "tres occupee,"
Which is French for "busy as anything"--
That is, MY French, for my teachers
Always said I was nothing if not original
In translating.
When Thomas H. Ince joined Paramount,
I followed like Mary's small lamb,
And the first picture that we did together
Was "The Price Mark"--a terrible slam
On the "Eternal Triangle"--
The Man, the Woman, and the Other Man.
My latest for Paramount is called
Just "Love Letters," and will be first shown
At the.....Theatre on.....

STOCK STAR CUTS AND MATS

Dorothy Dalton



Illustration is a reduction of sizes listed below
 ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
 Centre Row—Three Two-column Cuts and Mats
 Bottom Row—Five One-column Cuts and Mats

Always Obtainable at Your Exchange

Ad-cuts and mats that "get across"—and bring back the bacon

These illustrations are the best we could select from a huge lot of stills. They are bound to pay you big because they are attractive, interest compelling trade-getters. To get the best results we would advise the use of the line cuts, because line cuts print well under almost any conditions. Half-tones, unless printed with good ink on high grade paper are apt to smudge. Half-tones also require special care on the printer's part in "making ready." You know local conditions, so you select what you know will be satisfactory. Properly selected we know the results will satisfy you.

Exhibitor's Theatre

All Week

Thomas H. Ince Presents

Dorothy Dalton in "Love Letters"

Story by
SHANNON FIFE



Thos. H. Ince presents
DOROTHY DALTON
in "Love Letters"
A Paramount Picture
1919

A Great Story of Love and Mystery.

Miss Dalton's amazing dramatic powers were never so forcefully displayed as in this story of the vindicated wife.

OTHER ATTRACTIONS

ADMISSION PRICES

The Paramount Pictures
advertised in the Saturday Evening
Post are shown

AT THIS THEATRE



THOS. H. INCE presents DOROTHY DALTON

in "LOVE
LETTERS"

Story by SHANNON FIFE



A Paramount Picture



Powerful Story of Love and Mystery

This story of the wife falsely suspected of a crime is the greatest picture Dorothy Dalton has ever appeared in. You can't afford to miss it.



This trade mark identifies us an exhibitor of the famous Paramount Pictures that are advertised in the Saturday Evening Post.

ADMISSION PRICES

Exhibitor's Theatre

Far seeing advertisers are preparing for big business; only the man who lacks vision is curtailing his ads.

Exhibitor's Theatre

THOMAS H. INCE *presents*

Dorothy Dalton in "Love Letters"

Story by SHANNON FIFE



LOVE, THRILLS, INTRIGUE, MYSTERY

You can't afford to miss this powerful drama. As portrayed by Dorothy Dalton, "Love Letters" becomes a living, breathing, soul-stirring thing that you'll remember for many a day.

OTHER ATTRACTIONS.

ADMISSION PRICES

This trade mark identifies us as exhibitors of the famous Paramount Pictures that are advertised in the *Saturday Evening Post* and other great magazines.



Some men attain success by using the wine bottle; others with the ink bottle. The last is the cheapest. Go to it!

Ask Your Exchange
for Music Cues



You remember Dorothy Dalton's wonderful characterization in "The Price Mark," don't you? Great as that characterization was, it does not even approach her forceful work in this story of the vindicated wife,

We show the Paramount Pictures advertised in the *Saturday Evening Post* and *The Ladies Home Journal*.

ADMISSION PRICES

Exhibitor's Theatre

EXHIBITOR'S THEATRE

Thomas H. Ince Presents

DOROTHY DALTON in

"LOVE LETTERS"

Story by SHANNON FIFE



BAFFLING MYSTERY AND BURNING LOVE

The two elements that make a picture great are in this story. Portrayed by Dorothy Dalton, the picture takes on a fire and spirit that makes it seem part of your life.

"This is the theatre that shows the pictures advertised in the *Saturday Evening Post*"

ADMISSION PRICES

Other Attractions

Multiply your business cylinders — your ads — and you will gain more power, more speed, and more smoothness.

THOS. H. INCE presents
DOROTHY
DALTON
in
"LOVE LETTERS"

Story by SHANNON FIFE



A Paramount Picture



Exhibitor's Theatre -

"The theatre that shows the
pictures advertised in the
"Saturday Evening Post"

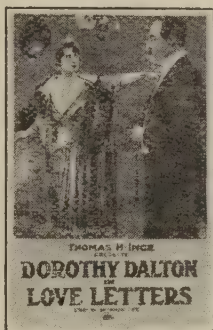
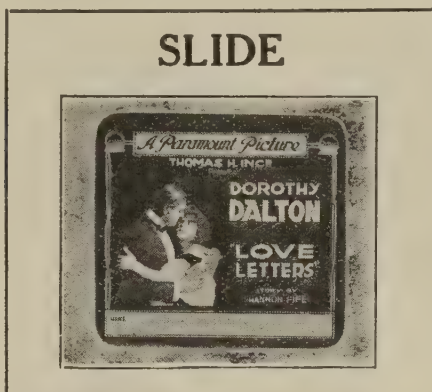
The non-advertiser does advertise. He advertises the fact that he has no faith in himself.

Cover your town with this paper and you will fill
every seat on every performance

Always obtainable at your Exchange



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet

STOCK PRODUCTION CUTS AND MATS

Dorothy Dalton in "Love Letters"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
 Centre Row—Three Two-column Cuts and Mats
 Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

Synopsis of different lengths for your newspapers, with full information about star, author, cast and director in each.

As Eileen Harland, young wife of a District Attorney, Dorothy Dalton in her next picture, "Love Letters," by Shannon Fife, makes a determined struggle for her husband's confidence. In her girlhood she had written indiscreet letters to Raymond Moreland, who poses as a teacher of erotic Eastern creeds, but is in reality a cad and a villain of the deepest dye.

How she sacrifices herself to obtain these letters, only to fail and be accused of Moreland's murder, and how her husband's assistant, also an old lover of hers, clears her make a gripping photoplay--one of the best Paramount pictures that has been produced under the supervision of the famous director, Thomas H. Ince. It is to be shown at the..... Theatre on.....

Produced under the personal supervision of Thomas H. Ince, "Love Letters," which is the Paramount Dorothy Dalton picture appearing at the.....Theatre on....., is a story of the struggle of a young wife to keep her husband's confidence. A few old letters, written during her girlhood days, are used by Raymond Moreland, the "villain," to blackmail her, and her attempts to regain them lead her into all sorts of difficult situations, including being accused of Moreland's murder with her own husband as the prosecuting attorney. The story, an exceptionally clever one, was written by Shannon Fife. Several members of the cast, notably William Conklin and Thurston Hall, have worked in Miss Dalton's previous releases.

Dorothy Dalton, the popular Paramount star, will be seen at theTheatre on..... in "Love Letters," her latest production made under the supervision of Thomas H. Ince. This was written by Shannon Fife, and is a gripping story of the heart-breaking struggle of a woman to retain her husband's affection against overwhelming odds. The cast, including William Conklin and Thurston Hall, is exceptionally well chosen.

Synopsis and information items (continued)

Dorothy Dalton, who with Thomas H. Ince recently joined the Paramount forces, is appearing at theTheatre on.....in "Love Letters." This is a thrilling story by Shannon Fife of the struggle of a woman to live down an early love affair, to regain some indiscreet love letters she had written, and to save her husband's affection. The excellent cast includes William Conklin, Thurston Hall, and other well-known players. "Love Letters" was produced under the personal direction of Thomas H. Ince.

The danger of indiscreet letter writing is vividly brought out in Dorothy Dalton's newest Paramount picture, "Love Letters," which was written by Shannon Fife and personally supervised by Thomas H. Ince. As Eileen Harland, wife of the District Attorney, she finds herself in many a difficult position due to a girlhood mistake in placing too much trust in an unworthy suitor. How her husband's assistant, also an old admirer of hers, comes to her assistance and how she finally regains her husband's confidence is vividly portrayed. Miss Dalton's work and that of the splendid cast, including William Conklin and Thurston Hall, is very good.

Thomas H. Ince, the noted director of motion pictures, has personally supervised the directing of Dorothy Dalton's latest Paramount production, "Love Letters," which was written for her by Shannon Fife, and which has a cast of unusual excellence, including William Conklin and Thurston Hall. The story treats an old theme in a new and novel manner--that of a woman obliged to fight to keep her husband's confidence, who sacrifices all to obtain some old love letters she had indiscreetly sent to a faithless suitor in her girlhood days. There are several unexpected situations that leave the beholder in breathless interest waiting the denouement, which comes at last in a highly satisfactory climax, bringing the heroine in safety back to the arms of her husband.

"Love Letters," Dorothy Dalton's latest Paramount picture, produced under the personal supervision of Thomas H. Ince, was written by Shannon Fife. Dealing with the life of Eileen Rodney, from her girlhood days when she committed the grave mistake of loving an unworthy suitor to her career as the wife of a prominent lawyer, the story is almost startling in its vivid reality and clearness. A few indiscreet love letters which she wishes to recover at all costs, to prevent her husband from finding out about the early affair, bring all sorts of difficult complications, from which Miss Dalton, as the heroine, emerges only after a great struggle.

Synopsis and information items (*continued*)

Dorothy Dalton, the popular Paramount star, will be seen at theTheatre on..... in her latest Paramount photoplay, "Love Letters," written by Shannon Fife and produced under the personal direction of Thomas H. Ince.

The story deals with Eileen Rodney, a romantic young girl who succumbs to the charm of Raymond Moreland, a man much older than herself who dabbles in erotic Oriental creeds and writes him incriminating love letters. She plans to elope with him, but when she finds he has no intention of marrying her, she balks and returns to her home.

Shortly afterward she marries the young District Attorney, who has long been in love with her as has his assistant. After a year or so of remarkably happy married life Moreland returns and tries to revive the old affair. Failing in this, he terrifies Eileen by threatening to tell her husband all unless she will come to his rooms for the love letters she asks.

Driven to bay, Eileen consents, and that evening finds her seeking admittance at Moreland's rooms. There is a struggle, but Eileen manages to escape by striking him with a huge glass candlestick. She gets away--but without the letters.

The next morning Moreland is found murdered. A woman is accused, and the finger of suspicion comes to point at Eileen. Her husband's young assistant comes to her aid, and when he finds her in Moreland's room, where she has come in desperate terror lest the letters still be found, he helps her get away without being seen by her husband, who is also there.

The real murderer is found at last, however, in the person of an old gardener of Moreland's whose daughter he had wronged years before and who had waited his opportunity for revenge. Eileen then confesses all to her husband. When he understands that there had after all been nothing to the affair but a piece of girlish imprudence, he takes her in his arms and "All's well that ends well."

William Conklin as Moreland and Thurston Hall as the husband have created roles that with the always clever acting of Miss Dalton and the excellent direction accorded the production, have made of "Love Letters" an exceptionally noteworthy photoplay.

Personality stories for your newspapers about the star, director, author and others connected with "Love Letters"

Dorothy Dalton, the famous Paramount star, who is appearing at the.....Theatre in "Love Letters," by Shannon Fife, evinced a strong talent for amateur theatricals even as a very young school girl. She attended a well-known dramatic school, graduated with honors at an age when the others were commencing, and made her first public appearance at Chicago in a stock company with Virginia Harned. From that time her progress has been steady and rapid until she stands at the pinnacle of success in the motion picture world, being known as one of the most talented emotional actresses of the screen.

Shannon Fife, well-known author, wrote "Love Letters," which is Dorothy Dalton's latest Paramount picture and which is being shown at theTheatre on..... Mr. Fife also wrote "The Rainbow Princess" and "The Reward of Patience," two earlier Paramount pictures starring Ann Pennington and Louise Huff respectively.

It is Mr. Fife's habit to write his scenarios with a certain star in mind and to build around the character and ability of that star. In "Love Letters" this is plainly observable, for a more characteristic Dalton photoplay it would be hard to find, or one giving the versatile star more opportunity to display the wide scope of her emotions.

Thomas H. Ince, the noted producer of "The Wrath of the Gods," "The Coward," "Civilization," and others, is at present supervising the direction of Dorothy Dalton's Paramount picture, the latest being "Love Letters," written by Shannon Fife.

Mr. Ince, while a comparatively young man, has had one of the most remarkable careers of filmdom and has brought many a star to favor, including Dorothy Dalton, Enid Bennett and Charles Ray, who are at present appearing in Paramount photoplays.

Personality stories (continued)

DOROTHY DALTON RIDES OWN HORSE IN "LOVE LETTERS"

Dorothy Dalton, the charming Paramount star, famed as "the girl with the dimples," is not only a talented actress, but a thorough sports-woman, being proficient at golf, tennis, riding, and other sports. When she was told that in "Love Letters," her latest Paramount photoplay, which is to be shown at the.....Theatre on....., she was to appear in several scenes on horseback, she was more than delighted. Miss Dalton asked permission to ride Lord Chesterfield, her favorite horse, and it would be hard to say which was more pleased--and proud at the occasion of Chesterfield's screen debut--the pony or his rider. Miss Dalton's riding costume in this picture is a new model and especially attractive, as are her gowns throughout the production.

SHANNON FIFE AUTHOR OF DOROTHY DALTON'S NEW PICTURE

Shannon Fife, well-known scenario writer, is responsible for the story of Dorothy Dalton's latest Paramount production, "Love Letters." This is a fascinating story of the love affairs of a very young girl, following through the years and across the rocks of the first matrimonial misunderstanding due to some indiscreet love letters the heroine had written as a very young girl. Misunderstanding is indeed a mild term for the crisis through which Eileen Harland passes, but Shannon Fife, by exceptionally delicate and skillful handling, has given to the production all the fascination and charm of romance.

Dorothy Dalton will wear some of the most stunning dresses of her picture career in her latest Paramount picture, "Love Letters," by Shannon Fife and directed under the personal supervision of Thomas H. Ince. As Eileen Rodney, a wealthy young social debutante and later as the wife of the District Attorney, she appears in several very elaborate frocks. A riding suit in the early part of the picture and a dinner gown in the last reel are especially notable. "Love Letters" is to be shown at the.....Theatre on.....

Having finished the production of her latest Paramount picture, "Love Letters," Dorothy Dalton, the charming screen star, hied herself to Arrowhead Springs, California, where she is resting before her next picture. Miss Dalton is to be seen in "Love Letters" at the..... Theatre on.....

For Exhibitor's information or house organ; - the Players and the Story of "LOVE LETTERS"

THE

Produced under the personal supervision of Thomas H. Ince

THE STORY

Eileen Rodney, young ward of John Harland, has become fascinated by Raymond Moreland, who poses as a teacher of weird Eastern cults and creeds, but secretly sneers at the foolish women swayed by his words. Moreland asks Eileen to go to India with him and she consents, thinking he means as his wife. Learning that he has no intentions of marrying her, she leaves him and returns to her guardian, who has always been in love with her, as has Robert Maxwell, his assistant.

Shortly afterward she marries Harland, and for a time their life is very happy. The return of Moreland brings an end to this, however, for he frightens Eileen with exposure of their old affair unless she will come to his rooms to get the old love letters she wrote him and for which she asks.

Afraid to go, and afraid not to go, Eileen at last takes her courage in hand and visits Moreland's rooms. There, as she had feared, she learns that he has no idea of returning the letters, and a fierce struggle ensues, after which Eileen makes good her escape--but without the letters.

Next morning she learns that Moreland has been murdered. Her husband, as the District Attorney, is the prosecutor for the state. What is her horror to learn that he secretly believes there was a woman involved in the case and that he means to follow up some clues he has learned of. Terrified lest in searching the premises he find her letters, which are concealed behind a piece of tapestry, she returns to get them, only to be caught on trying to get away by the sound of her husband and his assistant's footsteps. Hastily hiding behind a curtain, she waits breathless while the men search the room. Bob Maxwell, wandering aimlessly about, discovers her hiding place. Just then her husband leaves the room to search the rest of the house, and she gets Bob to save her. While they are talking, Harland returns, and Bob, frantic, almost throws her behind the curtain. Harland walks about the room, and attracted by the closed niche behind the draperies, is about to open them when Bob purposely overturns a huge vase in the hall.

For Exhibitor's information (*continued*)

Harland, thinking some one is in the hall, perhaps the murderer, rushes out, and Eileen is able to get away. A policeman who has heard the crash also enters, and they find the veil Eileen had worn, its fragrance seeming strangely familiar to Harland. As they stand looking at this new piece of evidence, Amos, the old gardener, rushes into the room, crying: "It's a lie; you shan't rob me of my vengeance! It was I who killed him--because he wronged my little girl."

As Amos continues his confession, the policeman takes him into custody, and Harland listens, nonplussed to account for the presence of the veil. In the meantime, Eileen, at home, watches the burning of the letters and decides to tell her husband all.

On his return she rushes toward him for this purpose, but is met with the news that the real murderer has confessed, telling the whole story but ending with the statement that he believes, in spite of everything, that there was a woman in the case. Eileen is terrified as he shows her the veil, and, breaking down under the long strain, tells him everything.

While they are talking, and after she has quite assured him that there was nothing more to the story than a piece of girlish folly, the Chief of Police enters and remarks somewhat gloatingly to Harland, who is known almost never to make a mistake: "Well, do you give up? Are you willing to admit now that there was no woman?"

Eileen looks pleadingly into Harland's face, silently begging him to keep her secret. He thinks rapidly, the stern expression about his face fades, and he replies, placing his arm about Eileen: "You are right; the gardener killed him, and there was no woman."

The Chief is somewhat pleased at this easy victory, and withdraws. Harland stands for a moment, the veil in his hands; then, moving toward the fireplace, throws it in and turning to Eileen, takes her into his arms.

Current Paramount and Artcraft Releases

MARY PICKFORD "THE LITTLE PRINCESS"
JACK PICKFORD and LOUISE HUFF "JACK and JILL"
ELSIE FERGUSON "THE RISE OF JENNIE CUSHING"
VIVIAN MARTIN "MOLLIE ENTANGLED"
J. STUART BLACKTON "JUDGMENT HOUSE"
DOUGLAS FAIRBANKS "REACHING FOR THE MOON"
MARGUERITE CLARK "BAB'S MATINEE IDOL"
WILLIAM S. HART "THE SILENT MAN"
LINA CAVALIERI "THE ETERNAL TEMPTRESS"
SESSUE HAYAKAWA "THE SECRET GAME"
BILLIE BURKE "THE LAND OF PROMISE"
JACK PICKFORD "TOM SAWYER"
GERALDINE FARRAR "THE DEVIL STONE"
WALLACE REID "NAN OF MUSIC MOUNTAIN"
VIVIAN MARTIN "THE FAIR BARBARIAN"
DOROTHY DALTON "LOVE LETTERS"
CHARLES RAY "HIS MOTHER'S BOY"
MARGUERITE CLARK "THE SEVEN SWANS"
DOUGLAS FAIRBANKS "D'ARTAGNAN OF KANSAS"

List of Paramount Exchanges

DISTRIBUTING

"LOVE LETTERS"

Boston, Mass.—10 Shawmut St.
Famous Players Film Co. of N. E.

New Haven, Conn.—131 Meadow St.,
Famous Players Film Co. of N. E.

Portland, Me.—85 Market St.,
Famous Players Film Co. of N. E.

New York, N. Y.—729 Seventh Ave.,
Wm. L. Sherry Feature Film Co., Inc.

Buffalo, N. Y.—145 Franklin St.,
Wm. L. Sherry Feature Film Co., Inc.

New Jersey, N. J.—71 W. 23rd St., N. Y.
Famous Players Exchange.

Philadelphia, Pa.—1219 Vine St.,
Famous Players Exchange.

Washington, D. C.—525 13th St., N.W.,
Famous Players Exchange.

Pittsburgh, Pa.—Penn. Ave. at 12th St.,
Famous Players Film Service, Inc.

Cleveland, Ohio—Standard Theatre Bldg.,
Prospect Ave. near 9th Ave.
Famous Players Film Service, Inc.

Chicago, Ill.—220 S. State St.,
Famous Players Film Service, Inc.

Cincinnati, Ohio—107 W. 3rd St.,
Famous Players Film Service, Inc.

Detroit, Mich.—278 Jefferson Ave. E.
Famous Players Film Service, Inc.

Kansas City, Mo.—2024-26 Broadway,
Kansas City Feature Film Co.

St. Louis, Mo.—3929 Olive St.,
Kansas City Feature Film Co.

Minneapolis, Minn.—Produce Exchange Bldg.,
Famous Players Star Feature Film Service, Inc.

Salt Lake City, Utah—133 E. 2nd So. St.,
Notable Feature Film Co.

Denver, Colo.—1749 Welton St.,
Notable Feature Film Co.

San Francisco, Cal.—645 Pacific Bldg.,
Progressive Motion Picture Co.

Seattle, Wash.—Central Bldg.,
Progressive Motion Picture Co.

Los Angeles, Cal.—Marsh-Strong Bldg.,
Progressive Motion Picture Co.

Portland, Ore.—9th and Burnside Sts.,
Progressive Motion Picture Co.

Atlanta, Ga.—51 Luckie St.,
Southern Paramount Picture Co.

New Orleans, La.—814 Perdido St.,
Southern Paramount Picture Co.

Dallas, Texas—1902 Commerce St.,
Texas Paramount Picture Co.



Press Book and Exhibitor's Aids

Thomas H. Ince *presents*

Dorothy Dalton *in* "Flare-Up" Sal

By J. G. Hawks

A Paramount Picture



What organization means to *you*

Here is a review on Dorothy Dalton from a leading tradepaper. When you read the lines read also *between* them and reflect on the *power* of the *organization* that produces such a masterpiece, not once, but *time after time* — and think of what that power means to *you*.

You have the efforts of a master director to vouch for its assured reception with "open arms;" you have crowning achievement of a star's career as collateral against loss; you have a strong meaning, appealing title to flash in incandescents—the

brighter the better — in short you have every essential quality in screen drama which goes to dispose of extra reels of tickets and which is good insurance against vacant seats.

—*Motion Picture News*

The wildest effusion of a biased producer has never given himself such praise; coming from a trade-paper noted for its fairness we pass it along to you without further comment.

Before you pass on ask yourself, "What manner of organization *is* this that places before me, month in and month out, productions that call forth such praise?"

"Flare-Up" Sal	DOROTHY DALTON
The Red Rider.....	Thurston Hall
Dandy Dave Hammond.....	William Conklin
Tin Cup Casey.....	J. P. Lockney
Lige Higbee	Milton Ross

What You Want To Know About "Flare-Up" Sal---

A Paramount Picture

THE STAR.....	DOROTHY DALTON, famous for "Flame of the Yukon," "The Price Mark," and others. A role that suits her better even than these.
THE DIRECTOR.....	Roy William Neill, under the direct personal supervision of Thomas H. Ince.
AUTHOR	J. G. Hawks, famous authority on western life and especially the "days of '49'" around which the story is built.
STORY	Scene laid in days of mushroom towns soon after discovery of gold in California. Star is orphan, won by gambler, dances in saloon, marries outlaw who reforms while pretending to be minister and carries star away to different life.
EXTERIORS	Some filmed in the famous Redwood forests of California, especially wonderful. Will delight your audience.
PHOTOGRAPHY	Unusually good even for an Ince production throughout. Lighting excellent. Scenes of fire and struggle in saloon especially good.

MUSIC CUES FOR "FLARE-UP" SAL AVAILABLE AT YOUR EXCHANGE OR IN "PROGRESS-ADVANCE"—KEEP A FILE ON HAND—SPECIAL BINDER AVAILABLE NOW

ACCESSORIES (To be Obtained at your Exchange)

Paper

Two one-sheets
Two three-sheets
Two six-sheets

Photos

10 8 x 10 black and white
8 1' x 14 colored gelatins
2 22 x 28 colored gelatins

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Rotogravure

Series of advertising layouts:
Mats

Slides

Music Cues

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

THE PLAYERS

'FLARE-UP' SAL,
DOROTHY DALTON
The Red Rider..Thurston Hall
Dandy Dave Hammond,
William Conklin
Tin Cup Casey...J. P. Lockney
Lige Higbee.....Milton Ross

Produced under personal supervision of THOMAS H. INCE

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Ad cuts and mats — *Your* silent salesmen.

A philosopher said, "Small strokes fell great oaks." He had in mind that continual pounding that finally wears down the strongest . . . Paramount line ad cuts are designed to deliver the maximum punch with each blow . . . Use them and you'll, sooner than you expect, reach the heart of their purses.

*Ask your Exchange
for Music Cues*

EXHIBITOR'S THEATRE

A spirited drama of the frontier
Thomas H. Ince
presents

Dorothy Dalton in "Flare-Up" Sal

by J. G. Hawks



A Paramount Picture

You will like this thrilling story of the California gold-fields with their primitive loves. Full of thrills, romance, and breath-taking suspense.

Paramount Bray Pictograph

*Paramount Burton Holmes
Travel Pictures*

Musical Program

EXHIBITOR'S THEATRE -- [Address]

The dramatic story of a dance hall girl's triumph
Thomas H. Ince presents

Dorothy Dalton in "Flare-Up" Sal by J. G. Hawks



A Paramount Picture

A story of the '49 gold-fields. Gets right down to "hard-pan" and "busts" things up. You'll enjoy it—full of everything that makes a picture great.

Klever Komedies

Paramount Burton Holmes Travel Pictures

Musical Program

This sign without brings the crowds within.



EXHIBITOR'S THEATRE

(ADDRESS)

A dance hall girl's great sacrifice
Thomas H. Ince presents

Dorothy Dalton

in "Flare-Up" Sal

by J. G. Hawks



A Paramount Picture



Wild romance, hold-ups, adventures, thrills, suspense; a little
sob for the dance-hall girl and a laugh of joy at the climax.

Paramount-Mack Sennett Comedy

Paramount South American Travel Pictures

Musical Program

Business, without advertising, is like a flower without perfume.

SUGGESTED MAIL CAMPAIGN FOR "‘FLARE-UP’ SAL."

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

"FLARE-UP SAL," the Paramount Picture, under the direct personal supervision of Thos. H. Ince, with Dorothy Dalton as the star, will come to the Theatre on

This photoplay is said to give Miss Dalton an even better opportunity to display her talents than "The Flame of the Yukon" and "The Price Mark."

We earnestly solicit your attendance because we feel sure you will be interested in this splendid production.

Manager

ADVANCE POST CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

Concerning "FLARE-UP SAL," Dorothy Dalton's next Paramount Picture, which will be seen at the Theatre on, permit me to say that this story, written by J. G. Hawks, is a thrilling account of the gold-rush days in California—filmed in the Redwoods district of California. This is a photoplay that you cannot afford to miss.

Manager

SUGGESTED LETTER

(To be sent 3 days before showing of picture)

Dear Madam:

Miss Dorothy Dalton, who is coming to this Theatre on, was, as you perhaps know, formerly with the Huntington Players. From there she went to the Orpheum Circuit in a Vaudeville sketch entitled "The Smugglers," which she wrote herself. This ran for two entire seasons, following which Miss Dalton went to Los Angeles on a visit and was immediately engaged by Mr. Thos. H. Ince to appear in photoplays under his direction.

Her success in "The Disciple" which was her first picture under Mr. Ince, in which she supported Wm. S. Hart, was such a pronounced triumph, that she was later starred in "The Flame of the Yukon" and other photoplays which are doubtless very well known to you.

"FLARE-UP SAL" is a story of the days of '49 with plenty of red blood and exquisite bits of scenery from the Redwoods of California—something that I believe you will surely want to see, not only on account of the scenery, but because of Miss Dalton's fine acting.

The star is supported in this photoplay by Thurston Hall who did such splendid work in "The Price Mark." Others in the cast include William Conklin, J. P. Lockney, and Milton Ross.

May we have the privilege of seeing you at the opening performance of "FLARE-UP SAL"?

Manager

FOLLOW UP POST CARD

(To be sent on date of showing)

Dear Madam:

"FLARE-UP SAL," Dorothy Dalton's new Paramount Picture, is running at the Theatre today. Be sure to come.

Manager.

For Further Suggestions Write to

EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

STOCK PRODUCTION CUTS AND MATS

Dorothy Dalton in "Flare Up' Sal"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
 Centre Row—Three Two-column Cuts and Mats
 Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

RESULTS IN TESTS OF TEMPERATURE

To determine the effect of temperature on the rate of reaction, a series of experiments were conducted at different temperatures. The results are shown in the following table:

TABLE I

Rate of Reaction at Different Temperatures

**LOBBY
DISPLAY**

In the lithographs on "'FLARE-UP' SAL" you will find some splendid opportunities to make cut-outs of Dorothy Dalton, who made such a success in "The Flame of the Yukon," and "The Price Mark."

This photoplay hinges on the experiences of Sallie Jo (Dorothy Dalton) who, in the mushroom towns of California, at the time of the discovery of gold, is won by a gambler, dances in a camp saloon, marries an outlaw who reforms while pretending to be a minister and carries the star away to a different life.

It gives Miss Dalton an opportunity to display all of her charms under varying conditions from dance room to reception hall, and furnishes you with unlimited opportunity for Lobby Display; not only have you cut out 24's and other lithographs, but a reproduction of the Redwood Forests in which this photoplay was taken.

**WINDOW
DISPLAY**

Get your Department Stores, after they have read this Press Book through in order to get an idea of the story, to bestir themselves on the Window Display, which will either emphasize the Redwoods with suitable costumes for women or dancing costumes or ball room gowns. In the windows suggest that there be a cut out or a photograph or some picture (perhaps a 22 x 28 enlargement) of Dorothy Dalton herself. Give a prize for the best Window Display in your town, featuring this photoplay or Dorothy Dalton herself.

**NEWSPAPER
ADVERTISING**

Have a photograph taken of the Window Display which wins the prize; have same reproduced in your newspaper advertising, together with a story about the contest, the prize winner, and, if possible, the window dresser who did the work. This will stimulate your window dressers in your town to further efforts on the next photoplay to come.

**STREET
DISPLAY**

If you were to cut out some 24's and some 6's, two of each, placing these around a small automobile, illustrating the scenes in this photoplay, you might make of this perhaps as attractive a street float as through any other method.

If you are living in a town where an old-fashioned coach and four are available, you could use this method of street display to advantage. The story has all the romance and color of the early days of '49, so that any idea which will convey the psychology of this picture will be of advantage to you.

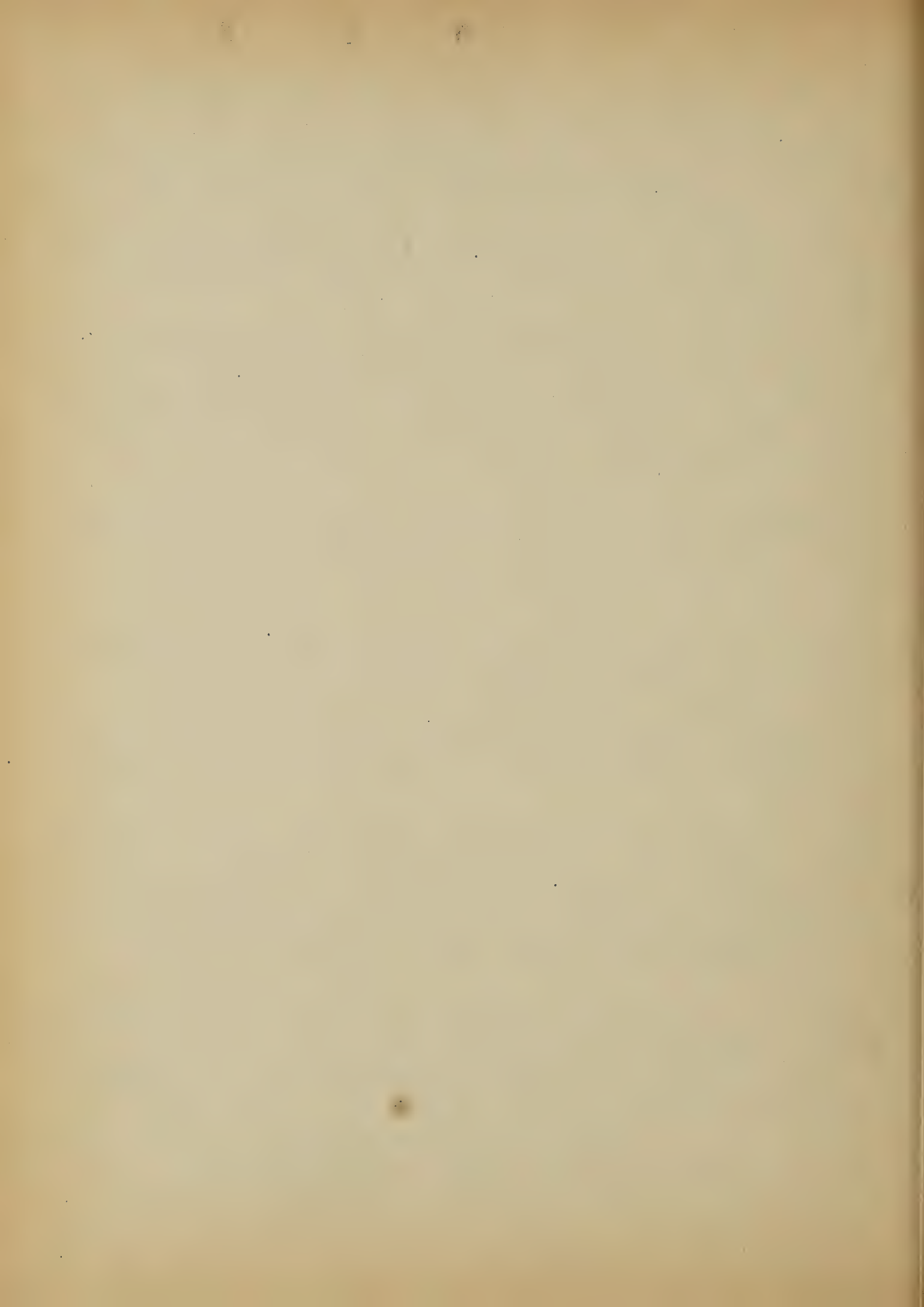
**CAR
CARDS**

If possible, use the cut for your car cards that you use in your newspaper advertising so as to convey a double impression of the excellent window display which we trust you will be able to obtain through your local stores. Don't let any meager success with your first attempts at this window display disappoint or discourage you, because as soon as you get your merchants to selling more and more goods through the display of scenes which are suggested of the photographs in your theatre, you will begin to find that the proposition is like a snowball,—it gathers weight and force with each revolution.

**THROW
AWAYS**

If the circumstances in your town permit, take the advertising from your local newspaper, have this reproduced on slip sheets of varied color paper (bright colors particularly appeal) and have these distributed to the children at your schools as they come out at recess. We have seen a matinee increased 300 per cent through this very simply method, which will probably cost you less than a \$5.00 bill.

For Further Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York



THE CAREER OF DOROTHY DALTON

Even when a schoolgirl, Dorothy Dalton, the brilliant and radiantly beautiful Paramount star of the famous dimples, evinced a strong desire for a dramatic career. After persuading her family to allow her to take a course at a well known school of dramatic art, Miss Dalton secured her first engagement with Virginia Harned during a season of stock in Chicago, her native city.

Associated with Miss Harned was Wright Huntington, and when, the following season, he established a company of his own in another mid western city, Miss Dalton was secured as ingenue. Her work with the Huntington players was so uniformly good that she received numberless flattering offers all of which she refused for a chance to play a prolonged engagement over the Orpheum Circuit in a vaudeville sketch called "The Smugglers."

Having achieved no little distinction as an actress, Miss Dalton was anxious to test her ability as an authoress and the fact that "The Smugglers," which she had written herself, was continued for two entire seasons, was sufficient proof of literary ability.

Following these experiences, Miss Dalton went to Los Angeles on a visit and was immediately engaged by Thomas H. Ince, to appear in photoplays under his direction. Her first camera work was in "The Disciple" in which she supported William S. Hart. Her success in this photoplay of western life was of such pronounced character that she was later starred, achieving no little success in such productions as "The Flame of the Yukon," "Chicken Casey," "The Female of the Species," and others as well known.

Her pictures for Paramount, also directed under the supervision of Thomas H. Ince, have been "The Price Mark," "Love Letters" and now, "'Flare-Up' Sal," which is to be shown at the Theatre on

"'Flare-Up' Sal," which was written by J. G. Hawks, is a thrilling story of the days following the gold rush in California when towns were springing up almost overnight and where a sure shot and a steady hand were as essential as the usual quota of arms and legs. "'Flare-Up' Sal" was actually filmed in the Redwood forest and the outdoor scenes are as delightful to the eye as Miss Dalton's always effective emotional acting.

Newspaper shorts, to be sent out a week, five and three days respectively in advance
of the first showing of "‘FLARE-UP’ SAL."

At the.....Theatre next week, the star will be Dorothy Dalton, whose dimples are fast becoming as well known as "Kitty Gordon's back" and who, through the medium of Paramount Pictures is blazoning her way to fame. The picture, "'Flare-Up' Sal," was written by J. G. Hawks and directed under the personal supervision of Thomas H. Ince himself. It deals with the picturesque life of the early fifties in California, just after the discovery of gold. Miss Dalton's role is that of a winsome, somewhat hoydenish orphan who fights her way through life with head high and "elbows out." Thurston Hall, William Conklin, J. P. Lockney and other well known players make up the excellent supporting cast.

DOROTHY DALTON'S NEWEST PICTURE FILMED IN REDWOODS.

Winsome, dimpled Dorothy Dalton, the Paramount star of "The Price Mark," "Love Letters" and others, will come to the..... Theatre on.....in her latest photoplay, "'Flare-Up' Sal," a fascinating romance of the Redwoods and the early days of the gold rush in California. Many of the exterior scenes were actually filmed in the famous Redwood forest and the photography as well as the excellent direction under the personal supervision of Thomas H. Ince himself, have made the production a notable one. Miss Dalton in gunny sack rags, in the gaudy dress of a dance hall habitue or in the demure cloak in which she weds, is equally adorable. The cast includes Thurston Hall, William Conklin and other players who have worked with Miss Dalton in previous pictures.

The latest Paramount picture to be made under the personal supervision of Thomas H. Ince, and which stars Dorothy Dalton, is "'Flare-Up' Sal" which is to be shown at the.....Theatre on..... In this production Miss Dalton has a role greatly differing from the society butterfly parts she has been taking recently. This is the portrayal of a wild, untamed but winsome and comely waif in the days of the gold rush in California, who, although homeless and almost friendless, manages to forge her way through life, in the end marrying a certain famous bandit, The Red Rider, who reforms for love of her. The story was written by J. G. Hawks, a famous authority on western life, and was prepared for the screen by Thomas H. Ince himself. An excellent supporting cast, including William Conklin, Thurston Hall and J. P. Lockney has been furnished.

CURRENT PUBLICITY

Newspaper shorts to be sent out the second and first day before the showing of
" 'FLARE-UP' SAL" and on that day, respectively.

DOROTHY DALTON "SEES AMERICA FIRST."

Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures recently spent several weeks in the Redwood forests of California filming scenes for her newest Paramount picture, "'Flare-Up' Sal," which is to be shown at the.....Theatre on..... This was the star's first visit to the giant trees of this continent and she was deeply impressed. Miss Dalton has traveled extensively during her screen career, having worked in pictures in nearly every corner of this country. Miss Dalton is a firm believer in the slogan "See America First"—and always has been, even in the days "before the war."

When Thomas H. Ince produced "'Flare-Up' Sal," The Paramount Picture now showing at the.....Theatre, he advertised for men with whiskers, to take supernumerary parts as miners and prospectors of the days of the gold rush in California. The advertisement brought to the Ince-Paramount studio the greatest collection of facially camouflaged "types" in its history. Many of the applicants were actual miners of the days of '49. These last especially enjoyed the rehearsals. Miss Dalton herself, a great student of the history and lover of stories of these days, put even more than her usual enthusiasm into her work as did the excellent cast including Thurston Hall, William Conklin and others.

STORY OF "DAYS OF '49" IS WRITER'S 49TH SCENARIO.

Mental suggestion has accounted for many of the "freaks" of filmdom, and one of the queerest happenings of recent days is the fact that J. G. Hawks, author of "'Flare-Up' Sal," Dorothy Dalton's newest Paramount picture which is now showing at the.....Theatre, should have picked a story of the "days of '49" as his 49th scenario. Mr. Hawks is one of the most prolific writers of screen productions. It is whispered that he is forty-nine years old—but this is a matter of conjecture only as Mr. Hawks refused to commit himself on the subject. Miss Dalton is at her best in this production which was made under the personal supervision of Thomas H. Ince and which boasts a cast of exceptional note, including William Conklin and Thurston Hall.

REVIEW

To be sent to newspaper for use the day following the first showing of " 'Flare-Up' Sal."

Dorothy Dalton, the talented Paramount star whose acting in such notable successes as "Love Letters," "The Flame of the Yukon," "The Price Mark" and other recent screen plays will be remembered, is the star of the feature at the.....Theatre,

Miss Dalton, whose dimples are rapidly becoming as famed as is Kitty Gordon's wonderful back, is at her attractive best in "'Flare-Up' Sal" which is from the prolific pen of J. G. Hawks, and which was directed under the personal supervision of Thomas H. Ince by Roy William Neill.

In the role of Sally Jo, Miss Dalton is first seen living near one of the mushroom mining towns that sprung up in California in the days of the gold rush of '49. In gunny sack rags and tatters Miss Dalton is still attractive. She goes to the Looloo Bird, a noted resort, and is lured into an unconscious dance by the music which so charms the proprietor of the place, Dandy Dave Hammond (William Conklin) that he secures permission to keep her there.

Sal is ever ready to enter into an argument, verbal or physical, and throughout the entire picture she dominates everything and everybody, earning the name of "Flare-Up" Sal, because of her impetuosity. Of course there is a splendid love story running through the picture—delineating the love of Sal for the Red Rider, a notorious road agent who holds up the Looloo Bird while he dances with Sal, later returning to the town in the guise of a minister.

The early fifties in the gold camps of California were exciting days and "Flare-Up" Sal, reflecting accurately that period, is replete with adventure and thrilling episodes. There is an abundance of genuinely interesting comedy, too, while the towering Redwood forest, where the picture was filmed, forms a beautiful and picturesque as well as accurate background for the story.

Other attractions on the bill are

.....

.....

For Exhibitor's information or house organ, - cast and the story of "FLARE-UP' SAL"

CAST.

Produced under personal supervision of
THOMAS H. INCE.

THE STORY.

In the interesting and picturesque period of the early fifties, just after the discovery of gold in California, Lige Higbee and his little family living on the outskirts of a fast growing mining town received a notable addition to their number. This was Sally Jo, a tall gypsy-like young girl whose father and mother had died and whom they had taken under their protection in return for the help she could be to "Ma" Higbee.

On one occasion when "Pa" Higbee had stayed away from home even longer than was his custom at the too-attractive Looloo Bird Saloon in the camp, Sal was sent in to fetch him. Entering the door, Sal stands bewildered at the unaccustomed brilliancy of the scene. The lights, the mirrors, the swirling gowns of bright colors all fascinate her. Advancing hesitatingly, Sal commences to sway to the music and it is not long before, oblivious to her amused and wondering audience, Sal is dancing a strange wild dance.

When she drops, at last, exhausted, the applause seems to wake to a realization of where she is and why. She seeks out Pa Higbee and is telling him to come with her when Dandy Dave Hammond, the proprietor of the place comes up. Higbee tells her he has lost everything he owns to Dave in a card game. Dave offers to give it all back in exchange for Sal and Sal tells Higbee to "be a sport" and play it out.

After Higbee had gone, at Sal's command, and she found herself with the rough miners, Sal was a bit frightened. No one was allowed to guess this, though, and when Dandy Dave attempted to put his arm around her, Sal flared up with spirit, telling him no one would put his hand on her unless she said so. Old Tin Cup Casey, a disreputable old sinner, but a renowned fighter remarked approvingly: "She's a spit fire b'gosh! We'll call her "Flare-Up" Sal and anybody that wants trouble with Tincup'll bother her."

Thus it was that Sal came to the Looloo Bird Saloon and stayed, its acknowledged queen. Old Tincup Casey became her slave and she alternately scolded him for his drinking and gambling, and mended his socks.

One night just before closing time the Looloo Bird was held up by a masked man, later found to be a notorious outlaw, The Red Rider, who entered, emptied the cash drawer and then, holding them all at bay with his two Colts, enjoyed a dance with "Flare-Up" Sal. As the bandit rode away, he met a stage coach coming down the mountain and holding it up, discovered that one of the passengers was the Reverend Beriah Brandon on his way to Jimtown to secure his first pastorate.

Badly frightened, the preacher was surprised at the bandit's kindness to him and the tenderness with which his broken arm was set and cared for. That night, taking the parson's bag and books and donning the clerical garb, the Red Rider, set out for Jimtown, smiling a little at the thought of the girl with whom he had danced that morning.

It is while The Red Rider is performing the function of teacher of the Gospel to the handful of churchgoers at the little camp that he begins to realize his true affection for "Flare-Up" Sal and the mistaken lives both of them are leading. Keeping his disguise a secret, he fights for Sal when the women of his congregation insult her one day when she attends services. Later Sal, at Dave's request in a spirit of mischief, lured the minister to her room at the Looloo Bird, but when she realized who he was, helped him escape.

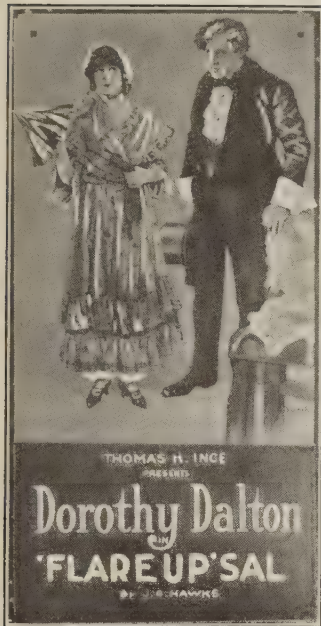
It was soon after this, that the "Red Rider" again appeared at the Looloo Bird and attempted to repeat his previous performance of holding it up. This time, however, Dave would have had his life had not Sal, with the agility of a young tigress, sprung on him and knocked his weapon from his hand. This was a signal for the Red Rider to shoot out the lights and in the uproar that followed, to run with Sal to the upper rooms. A fire had started below from an overturned lamp and the smoke was blinding.

Cautiously the two made their way out of Sal's window, across the roof of a shed to the ground where, jumping onto two horses, they made their way to the Church. Here the Red Rider left the money he had stolen with a note, "To Rebuild your church. From the Pastor." Jumping on their horses again, the two ride away to the cabin of the nearest real minister where they are married and whence they ride away to a new life together.

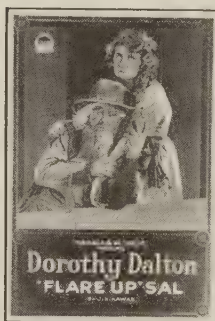
Cover your town with this paper and you will fill
every seat on every performance

Always obtainable at your Exchange

SLIDE



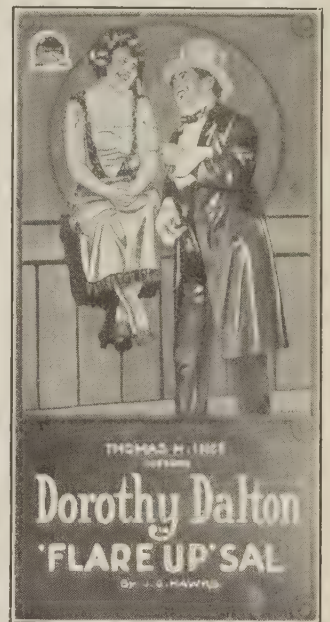
Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet

CURRENT PARAMOUNT AND ARTCRAFT PICTURES IN THE ORDER OF THEIR RELEASE



PAULINE FREDERICK.....Mrs. Dane's Defense
GEORGE BEBAN Jules of the Strong Heart
JACK PICKFORD and LOUISE HUFF

The Spirit of '17

WALLACE REID Rimrock Jones
J. STUART BLACKTON'S World for Sale
JULIAN ELTINGE The Widow's Mite
CHARLES RAY The Hired Man
SESSUE HAYAKAWA Hidden Pearls
PAULINE FREDERICK Madame Jealousy
DOROTHY DALTON "Flare-Up" Sal
VIVIAN MARTIN Mary 'Gusta
JACK PICKFORD Huck and Tom
BILLIE BURKE Eve's Daughter
GEORGE BEBAN One More American
ANN PENNINGTON Calvary Alley
JACK PICKFORD Bunker Bean
MARGUERITE CLARK Prunella
ENID BENNETT The Keys of the Righteous



ELSIE FERGUSON,
Rose of the World

WILLIAM S. HART,
Wolves of the Trail

MARY PICKFORD
.....Stella Maris

ELSIE FERGUSON,
The Song of Songs

WILLIAM S. HART,
Blue Blazes Rawden

MARY PICKFORD,
Amarilly of Clothesline Alley

MAETERLINCK'S
.....The Blue Bird

PARAMOUNT and ARTCRAFT BRANCH OFFICES

BOSTON, Mass.
10 Shawmut Street.

NEW HAVEN, Conn.
131 Meadow Street.

PORTLAND, Me.
85 Market Street.

NEW YORK CITY, N. Y.
729 Seventh Avenue.

BUFFALO, N. Y.
145 Franklin Street.

NEW YORK CITY, N. Y.
71 West 23rd Street.

PHILADELPHIA, Pa.
1219 Vine Street.

WASHINGTON, D. C.
525 Thirteenth Street.

PITTSBURGH, Pa.
Penn Ave. & 12th Street.

CLEVELAND, Ohio
Standard Theatre Bldg.,
Prospect Ave., near 9th.

CHICAGO, Ill.
220 S. State Street.

CINCINNATI, Ohio
107 West 3rd Street.

DETROIT, Mich.
278 Jefferson Ave.

KANSAS CITY, Mo.
2024 Broadway.

DES MOINES, Iowa
Utica Theatre Bldg.

ST. LOUIS, Mo.
3929 Olive Street.

BUTTE, Mont.
403 S. Main Street.

MINNEAPOLIS, Minn.
Produce Exchange Bldg.

SALT LAKE CITY, Utah
133 East 2nd South St.

DENVER, Colo.
1749 Welton Street.

SAN FRANCISCO, Cal.
645 Pacific Bldg.

SEATTLE, Wash.
Central Bldg.

LOS ANGELES, Cal.
Marsh-Strong Bldg.

PORTLAND, Ore.
9th and Burnside Streets.

ATLANTA, Ga.
51 Luckie Street.

NEW ORLEANS, La.
814 Perdido Street.

DALLAS, Texas.
1902 Commerce Street.

OMAHA, Neb.
Romley Bldg.

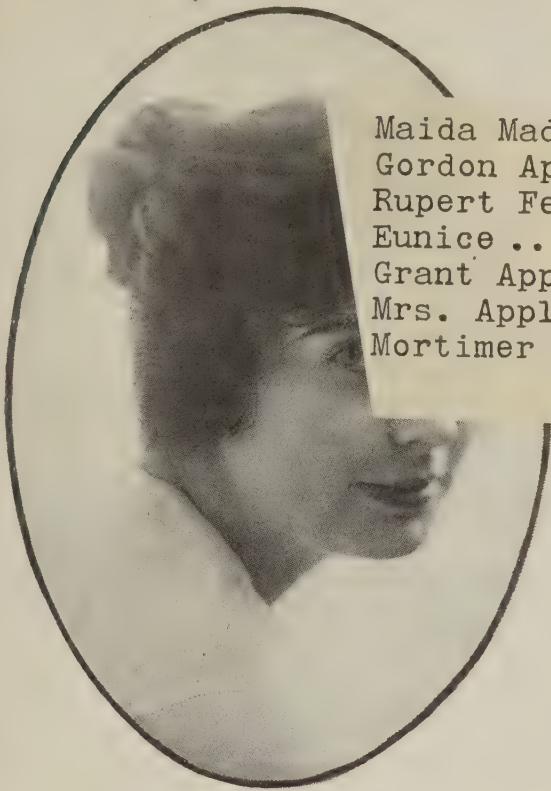
CANADIAN EXCHANGES

TORONTO, Canada
12 Queen Street East.

MONTREAL, Canada
198 St. Catherine Street

CALGARY, Canada
Alberta, 12 Elma Block.

Cast



Maida Madison	DOROTHY DALTON
Gordon Appleby	Jack Holt
Rupert Fenton	Wm. Conklin
Eunice	Dorcas Mathews
Grant Appleby	Melbourne MacDowell
Mrs. Appleby	Elinor Hancock
Mortimer Appleby	Robert McKim
Director.....Roy William Neill	

Press Book — Exhibitor's Aids

THOMAS H. INCE

Presents

DOROTHY DALTON

in

"LOVE ME"

By C. Gardner Sullivan

Directed by Wm. Neill Photographed by John Stumar

Supervision of Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Get Music Cues at Your Exchange

What You Want To Know About "Love Me"—A Paramount Picture

THE STAR	DOROTHY DALTON, who has recently appeared in "FLARE-UP SAL," "THE PRICE MARK," "LOVE LETTERS" and others.
DIRECTOR	Roy William Neill, under the supervision of Thomas H. Ince.
AUTHOR	C. Gardner Sullivan.
PHOTOGRAPHER	John Stumar.
STORY	Society drama of breezy Western girl who marries into exclusive wealthy family who do not accept her until she has made a tremendous sacrifice of herself for her husband's sister.
LIGHTINGS	Good throughout—excellent indoor "shots."
COSTUMES, ETC.	Gowns worn by the "smart set" of Miss Dalton's relatives will delight your feminine patrons. Very attractive indoor "sets" with new ideas for the home-makers.
EXTERIORS	Interesting shots of construction work with Miss Dalton bossing the job in attractive khaki suit.
CAST	Clever young Jack Holt, who played with Mary Pickford in "THE LITTLE AMERICAN" and who has played in support of Hayakawa recently, is fine as the young husband. William Conklin is the "heavy" as usual, while Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock all play their roles convincingly.

Music Cues for "LOVE ME" Available at Your Exchange or in "Progress--Advance." Keep a File of That Publication on Your Desk ---- It's Worth Your While.

ACCESSORIES

(Can be obtained at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatin
- 2 22x28 colored gelatin
- 8x10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure One Sheets

Series of Advertising Layouts: With Mats

Press Book with "what you want to know," mail campaign, lobby suggestions, biography of star, sample cuts, mats, lithographs and a big assortment of publicity stories.

Slides
Music Cues

THE CAST

Maida Madison,
DOROTHY DALTON
Gordon Appleby Jack Holt
Rupert Fenton,
William Conklin
Eunice Dorcas Mathews
Grant Appleby,
Melbourne MacDowell
Mrs. Appleby . . Elinor Hancock
Mortimer Appleby,
Robert McKim

Director, Roy William Neill
Supervised by Thomas H. Ince

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17. Cast and Synopsis
19. Synopsis, continued
- Inside Back Cover —
Lithographs
- Back Cover—Current Paramount and Artercraft Releases and Exchange List

Ad-cuts and mats—headlights on the train of progress

The man who "gets along without advertising" is like the man who walked from New York to Chicago. Oh, yes! he got there all right, but the Twentieth Century passed him 48 times on the way. Moral: You can be successful without advertising, but you can be more successful or be successful quicker with it. Start now by using these sparkling line cuts.

Exhibitor's Theatre

Thomas H. Ince presents
Dorothy Dalton

Directed by William Neill in "Love Me" By C. Gardner Sullivan Photographed by John Stumar
Supervision of Thomas H. Ince



Dorothy Dalton thrills you as few favorites of the screen can. See her in the most thrilling of all her pictures.

Paramount-Burton Holmes Travel
Picture No. 1049,
"Felling Big Trees in the Giant
Forests of California,"
reinforces the feature.

Paramount-Bray
Pictograph

Musical Program

Name of Exhibitor's Theatre

Thomas H. Ince presents

Dorothy Dalton

Directed by William Neill in "Love Me" By C. Gardner Sullivan Photographed by John Stumar
Supervision of Thomas H. Ince



A mad jump from staid old "Philly" to the wilds of the lumber country furnishes the thrills that make this a great picture. Don't fail to see Dorothy Dalton, past-mistress of hair-raising suspense.

Surround the feature with "atmosphere"
Show Paramount-Burton Holmes Travel Picture No. T 1049
"Felling Big Trees in the Giant Forests of California"

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

Thomas H. Ince *presents*

Dorothy Dalton

Directed by
William Neill

in "Love Me"
By C. Gardner Sullivan

Photographed by
John Stumar

Supervision of Thomas H. Ince



A Paramount Picture



Dorothy Dalton is past-mistress of thrills and this is the most exciting of all the "thrillers" she has made. Don't miss it.

The feature will receive a heartier welcome if preceded by
Paramount-Burton Holmes Travel Picture No. T 1049
"Felling Big Trees in the Giant Forests of California"

Paramount-Bray Pictograph



Musical Program

SUGGESTED MAIL CAMPAIGN FOR "LOVE ME"

From Exhibitors' Service Department

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

"LOVE ME" is the name of the new Paramount Picture which is coming to the Theatre on....., with Dorothy Dalton as the star.

It is a thrilling society drama and will delight our women patrons, as it has some unusual situations and the author has made it one of the most novel of recent photoplays.

We shall look forward to seeing you at the theatre during this showing.

Manager.

ADVANCE POST CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

In the new Paramount Picture "LOVE ME," which is coming to the..... Theatre, Dorothy Dalton is surrounded by an excellent cast. Miss Dalton plays a role that fits her perfectly and as the picture was directed by Roy William Neill under the direct supervision of Thos. H. Ince, its success is assured beforehand.

It is a straight-forward and interesting narrative of the struggle of a girl to win the love and respect of her husband's family and incidentally to keep his against great odds.

Come to the theatre on.....and see how Miss Dalton accomplishes this feat.

Manager.

SUGGESTED LETTER

(To be sent out 3 days before showing)

Dear Madam:

As you know, Dorothy Dalton is always winsome, but in her new Paramount Picture, "LOVE ME," which is to be shown at the..... Theatre on....., she is more than ever enticing in her new role.

Miss Dalton is a girl of great determination. When she made up her mind at an early age to go on the stage, she met with great opposition from her parents, her father wishing her to take up the study of law. She would doubtless have made a success of this, for she possessed great argumentative ability, not only winning her point from her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

After playing with several stock companies, she spent two years on the Keith Circuit with an act of her own. The advantages of home life made possible by the studio work accounts for Miss Dalton's abandonment of the stage. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. Between rides and drives, and rehearsals, Miss Dalton is oftenest to be found among the books in her splendid library at the home in Hollywood, California, which she built for herself and her mother, and which is noted for the original and amusing social functions given by its mistress.

We trust you will come to the theatre and see Miss Dalton as a breezy and unconventional Western girl who, after a hard fight, wins the love and respect of her husband's exclusive and wealthy family.

Manager.

FOLLOW UP POST CARD

(To be sent to arrive on date of showing)

Dear Madam:

Dorothy Dalton, in her new Paramount Picture, which is the attraction at the..... Theatre today, has few occasions to flash those alluring dimples, and yet is more adorable than ever.

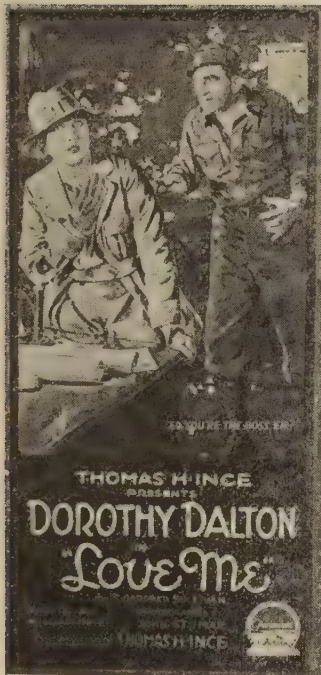
Her gowns, as well as those of her "in-laws" will cause gasps of pleasure from the feminine contingent of the audience and we hope to see you amongst the number.

Manager.

Cover your town with this paper and you will fill
every seat at every performance

Always obtainable at your Exchange

SLIDE



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



ADVERTISING SUGGESTIONS FOR "LOVE ME"

LOBBY DISPLAY This photoplay has to do with a charming Western girl who decided to take up engineering as a profession. The scene is laid in North Dakota, where she is helping to construct a bridge. You could have a cut-out of Dorothy Dalton dressed in a Khaki Hunting Costume, standing on a stone directing a gang of men, with an unfinished bridge scene in the background, and a card above her head reading:

"THE NEW WOMAN. COME INSIDE AND SEE THE FATE THAT BEFELL HER AND I AM SURE MANY OF OUR GIRLS WILL WANT TO ENTER THE FIELD"

Or a splendid display would be to have an attractive show-case in the center of your lobby containing candies called "kisses," all wrapped in dainty white paper, and the papers could be labelled "LOVE ME KISSES." Have the prettiest girl you can find, attractively gowned, dispensing one of these candies to each patron who enters the theatre. Your local candy maker might be glad to co-operate with you on this scheme, as he would probably sell a lot of the candy. He could carry a card in his window reading:

"DON'T MISS THE NEW PARAMOUNT PICTURE 'LOVE ME' AT THE.....THEATRE ON..... A KISS IS GIVEN TO EACH PATRON. ON YOUR WAY HOME, STOP IN AND LET ME KNOW HOW YOU ENJOYED IT"

The card in your lobby could read:

"A KISS GIVEN TO EVERY ONE WHO PASSES THROUGH THIS GATE. WIVES NEED NOT BE AFRAID TO BRING THEIR HUSBANDS!!! DOROTHY DALTON IS THE STAR OF THE PICTURE—
'LOVE ME' "

WINDOW DISPLAY You can sell your department and costume houses for window display on this picture, since the star, mother-in-law and sister-in-law all wear elaborate gowns of all descriptions. This will be a good opportunity to display all the new Spring and Summer materials of the most expensive kind. A card in the window could read:

"IN 'LOVE ME' AT THE.....THEATRE ON..... DOROTHY DALTON AND HER 'IN-LAWS' WILL WEAR SOME EXQUISITE NEW GOWNS: IN FACT IT WILL BE A FASHION SHOW IN ITSELF, WELL WORTH SEEING"

You could also have a window filled with khaki hunting costumes for women and a card as follows:

"THIS IS A REPRODUCTION OF THE SUIT WORN BY DOROTHY DALTON AS AN ENGINEER BEFORE SHE TOOK A LIFE PARTNER, AND IS SIMILAR TO THOSE WORN BY OUR BRAVE AMERICAN GIRLS WHO ARE ACTING IN THE CAPACITY OF CONDUCTORS ON THE STREET CARS IN NEW YORK CITY"

CAR CARDS You could have an attractive photograph of Dorothy Dalton on one side of a card dressed in a handsome costume and on the other side a picture dressed in the khaki uniform, and underneath reading matter as follows:

"'LOVE ME' AT THE.....THEATRE ON.....AND YOU WILL GET A KISS"
(Signed) DOROTHY DALTON.

For Further Advertising Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

A DISSERTATION ON DOROTHY DALTON

Dorothy Dalton is a Chicago girl of great determination. She made up her mind very early in life that she was to become a successful actress. Of course she met opposition from her parents. Her father wished her to take up the study of law, following her graduation from the Sacred Heart Academy, Chicago.

She would doubtless have made a success at law, for she possessed great argumentative ability at that time, not only winning her point with her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

Upon her graduation from this school she commenced her stage career in support of Virginia Harned in a stock company. Later she played with Hart Conway for two years, did ingenue roles with Wright Huntington's company, and finally spent two years on B. F. Keith's circuit with an act of her own.

Following this vaudeville excursion she joined the Thomas H. Ince forces, her first appearance having been in "The Disciple." Her versatility and personal charm have now rewarded her with an enviable position among the stars of the "filament" where she is known as one of the screen's most charming "vampires."

She is five feet, three inches tall, and of the brunette type. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. While specializing particularly in motor-ing and horseback riding, Miss Dalton is also an expert swimmer and can wield a canoe paddle with all the dexterity of an Indian.

The advantages of home life, made possible by the studio work, account for Miss Dalton's abandonment of the stage. Between rides and drives and rehearsals she is oftenest to be found among the books in her splendid library at the home at Hollywood, California, which she built for herself and her mother and which is noted among the other players for the original and amusing social functions given by its mistress.

Miss Dalton's most recent Paramount picture, "Love Me," is now showing at the -----Theatre. This is a thrilling society drama, written by C. Gardner Sullivan and directed by Roy William Neill under the supervision of Thomas H. Ince. An excellent supporting cast including William Conklin, Jack Holt, Robert McKim and others has been supplied.

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father wished her to take up the study of law. Education
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She would doubtless have

a course of the Sacred Heart Academy.
Upon her graduation from this school she commenced
her support of Virginia Harris in New London
with Hart Conway for two years. The latter was killed
in Huntington, Conn., and finally spent two years in
a circuit with an act of her own.

Following this manner the execution of the
woman, her first appearance having been in 1875
as a liability and personal share in her own
stable position among the stars
as one of the scene's most important characters.
She is five feet, three inches tall, with
her spots appeal strongly to her. In the
her own and hence understood as a
thought and exercise. While
and feedback riding. Miss Dalton is also
can afford a

Advantages of some life and position by
for Miss Dalton's abandonment
drives and honors she is as
in her splendid history at the same time
in the world for herself
the other of years for the original and original
given by its mistress

Miss Dalton's most recent personal picture, "Love Me"
is a beautiful picture. It is a thrilling scene
by G. Gardner Sullivan, directed by Roy Lifford
and John of Thomas H. Jones. An excellent and
Gardner, Jack H. Jones, Robert McKim

ADVANCE PUBLICITY

Newspaper shorts to be sent out four, three and two days, respectively, in advance of the first showing of "LOVE ME"

The.....Theatre announces for next week, the re-appearance of charming Dorothy Dalton, this time in "Love Me," a photoplay from the pen of C. Gardner Sullivan, directed by R. William Neill under the supervision of Thomas H. Ince. In this picture Miss Dalton takes the part of a breezy Western girl, married to a wealthy society man whose family refuse to accept her as one of them, making her life among them all that is hard to bear. How she finally wins their hearts completely at a tremendous cost to herself, is thrillingly told in the picture. An excellent cast, including Wm. Conklin, Jack Holt, and Robert McKim, has been supplied, which with the personal supervision of Thomas H. Ince, makes its success assured beforehand.

As the star in "Love Me," her latest Paramount picture, produced under the personal supervision of Thomas H. Ince, charming Dorothy Dalton will win new laurels at the Theatre next week. She is supported by a splendid cast including actors like William Conklin, Jack Holt and Robert McKim, who, as will be remembered, have recently appeared with her in "The Price Mark," "Love Letters" and "Flare-Up Sal". The story tells of a western girl, Maida Madison, who conducts a winning fight to win the hearts of her husband's exclusive and somewhat frigid family who on first acquaintance, are inclined to turn her a very cold collective shoulder. There are some unusual situations, and the author, C. Gardner Sullivan has made of "Love Me" one of the most novel of recent photoplays.

At the Theatre, begining on the feature will be the Paramount photoplay, "Love Me," starring winsome Dorothy Dalton. That "Love Me" was written by C. Gardner Sullivan and directed by R. William Neill under the personal supervision of Thomas H. Ince, himself, speaks loudly for its success, and the excellent cast, including William Conklin, Jack Holt, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim, adds the last word. The story is a society drama with a new and interesting point of view of an unconventional Western girl who earns the love and respect of her husband's exclusive and wealthy family. Other items on the bill at the Theatre will be.....

CURRENT PUBLICITY

Newspaper shorts to be sent out during the showing of "LOVE ME" at your theatre

Dorothy Dalton, the charming Paramount star who, under the direction of Thomas H. Ince, has come to take one of the highest places in filmdom, is now playing at the Theatre in "Love Me," her latest picture, written by C. Gardner Sullivan and supervised by Thomas H. Ince. "Love Me," which boasts an excellent cast, is a story of a Western girl, Maida Madison who through their joint profession of engineering, meets young Gordon Appleby and eventually goes East with him as his wife. How his severely exclusive family refuse to recognize her and how she finally at a great cost, manages to win their love, makes a tale of absorbing interest. An excellent cast includes Jack Holt, William Conklin, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim.

A fascinating story of a breezy Western girl who, after a long struggle, captivates the hearts of her husband's exclusive and very wealthy family who at first had refused to receive her, is "Love Me," the latest Dorothy Dalton-Paramount picture, now showing at the Theatre. Always winsome, Miss Dalton is more than ever adorable in her new role and some of the gowns she wears, as well as those of her socially correct "in-laws" caused gasps of pleasure from the feminine contingent of the audiences. William Conklin plays the "villun" as usual in Miss Dalton's pictures, while Robert McKim ably assists him in his machinations and clever young Jack Holt is the husband. There is another "woman in the case" too, played by Dorcas Mathews, while Elinor Hancock makes a stunning mother. Roy William Neill, under the supervision of Thomas H. Ince himself, directed the picture.

Than Dorothy Dalton as Maida in her newest Paramount release at the Theatre, no prettier Maida could be imagined. A role that fits her as perfectly as her diminutive gloves always do, has been provided for her in C. Gardner Sullivan's play, "Love Me," which was directed by Roy William Neill under the direct supervision of Thomas H. Ince himself. An excellent cast including William Conklin, Jack Holt, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim adds to the general effectiveness. The story is of a capable, breezy Western girl who marries a younger son in an excessively exclusive Eastern family. This family refuses absolutely to welcome her until--well, that is the part of the story you will see for yourself at the.....

R E V I E W

Newspaper review of "LOVE ME" to be sent out the day following the first showing

Someone has said of Dorothy Dalton that without her dimples she would be merely mediocre, but in "Love Me," the new wistful, rather sad Dorothy Dalton has few occasions to flash those alluring dimpled smiles of hers and yet is more adorable and a better actress than ever.

"Love Me" was written for Miss Dalton by C. Gardner Sullivan, author of "The Keys of the Righteous," and other photoplays and the director was Roy William Neill, who, under the supervision of Thomas H. Ince himself, has directed so many of her recent pictures. It is a straight-forward interesting narrative of the struggle of Maida Madison to win the love and respect of her husband's family, and incidentally, to keep his against great odds.

In the beginning they had met in an unconventional way during the construction of a bridge in North Dakota to which he had been assigned after the unexpected departure of a fellow engineer. What was his surprise on arriving, to find the work capably progressing under the direction of a small but determined young lady, like himself a recent graduate of a school of engineering.

The friendship formed during the stressful times of their work and on the last glorious day when together, they watched its opening, ripened into a very enduring love and when young Gordon Appleby returned to his wealthy and exclusive family in one of the wealthiest and most exclusive cities of the East, he brought with him a certain young woman engineer as his bride.

Her acceptance by the Applebys was anything but cordial, but in her sincere, straightforward manner, Maida tried not to notice, and if she did, to convince herself that it was her imagination. Gordon's older brother Mortimer in particular, seemed bent on convincing Gordon that he had made a sad mistake in the choosing of his wife. He it was who, watching Maida at a certain party one evening, noticed her intense watchful eyes fixed on Fenton, a man of the world and admirer of Gordon's married sister whose husband was at that time "somewhere with the fleet."

Mistaking Maida's motives, Mortimer follows her when she leaves the party and as he expects, finds her in Fenton's rooms. The fact that she had come merely to save their sister is brought forcefully home to Gordon and Mortimer and Maida comes to take her rightful place in her husband's family.

An especially good supporting cast includes William Conklin, Jack Holt, Robert McKim, Dorcas Mathews, Melbourne MacDowell, and Elinor Hancock.

the following the next morning

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as H. Ince himself, has directed so many of her recent pictures
as a straight forward interesting narrative of the struggle of
a woman to win the love and respect of her husband's family.
Incidentally, to keep his agent's eye on her.

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Maids' motives, Mr. Dalton follows her when she
and she expects, finds her in Gordon's room.
Maids is brought
Gordon and Martin and Maids comes to take her
and a family.

and supporting cast includes William Connelley,
McKim, Dorcas, Matthews, Melbourne Woodhouse, and

For Exhibitors' information or house organ,—the players and story of "LOVE ME"

THE PLAYERS

Supervision of Thomas H. Ince

THE STORY

The name of Appleby was synonymous in the artistocratic city of Philadelphia with the phrase "social distinction." Mrs. Appleby in the social world had achieved the same success as her husband Grant Appleby had accomplished as President of a great construction company. Their daughter, Eunice, married to a naval officer, at present "somewhere at sea," was a typical pampered and spoiled daughter of the rich. She would have found life very monotonous indeed but for the assiduous attentions of Rupert Fenton, an experienced man of the world and an arch disciple of the creed—Selfishness.

Mortimer the elder son was chiefly occupied in upholding the Appleby social prestige, but his younger brother, Gordon formed a notable contrast to the others. He it was who, having successfully completed a course in engineering, found himself delegated to the construction of a bridge in North Dakota. What was his surprise to find the work being carried on, after the death of his predecessor, by an attractive, and exceedingly capable young woman, also a graduate engineer.

The two worked at the great task together and became firm friends. At last the day came when their work was completed and Gordon, swept away by the glory of the thing, proposed that they continue the partnership—indefinitely.

Upon their arrival at the home of the Applebys, Maida found herself an outsider, and, although they tried to conceal the fact, looked upon as an interloper by her husband's family. Her one admirer and friend in the whole exclusive little circle was Fenton, to whom her youth and freshness were a constant allure. An incident that happened at her first dinner in her husband's home accentuated this odd friendship. This was when Maida, bewildered by the array of cutlery beside her plate, turned frankly to Fenton, demanding: "Will you tell me which I should use first?"

As the days went on Maida tried to overlook the continued hostility of the Applebys, particularly Mortimer, the older brother. At a lawn party given by the Applebys in her husband's absence she felt herself more than ever an interloper, and she sought a quiet nook in the garden to regain control of her wounded spirits. There she was an unwilling listener to a love scene between Eunice and Fenton when the latter passionately demanded Eunice to leave everything and come to Egypt with him that night.

That night there was to be an exclusive Charity Ball at one of the finest hotels of the city, and Eunice, pleading a headache had remained at home. This worried Maida, and almost unobserved, she slipped from the dance to find Eunice and warn her not to make the fatal mistake. There had been one observer of Maida's departure, though, and this was Mortimer, the older brother, who had also noticed her continued watching of Fenton. This piqued him and aroused his family pride, for so suspicious had he become that he was sure that Maida was carrying on an affair with Fenton in his brother's absence. Summoning a taxi, Mortimer hastens to Fenton's rooms where he is sure he will find them together.

In the meantime, Maida has gained admission to Fenton's rooms where he was pacing the floor, waiting for Eunice. He was pretending ignorance of this and that he was surprised at the whole affair when they were interrupted by the ringing of the bell and Eunice herself burst in. A moment later Mortimer, sure now, of trapping his victims, entered also.

Maida had barely time to help Eunice out a back stairway to the street when Mortimer, in spite of Fenton's protests, entered the bedroom and found her. One sneering look and he was gone, leaving Maida and Fenton to face each other uncertainly.

But quickly regaining her self possession, Maida tells Fenton that he must leave the country--and alone. That he must never see Eunice again. She adds that the only person concerned, her husband, will understand, that she will make him understand, in spite of Mortimer's story. Touched by her nobility of soul, Fenton complies.

Later, at the Appleby home, while Maida was making a valiant fight to retain her husband's full trust in spite of the bitter words of his brother and family, a package from Fenton was brought in, with letters from Eunice and a word or two of regret from himself, fully explaining Maida's part in the affair. Mrs. Appleby, the correct and implacable, turning to Maida, exclaims: "My dear, how can we ever repay you?" "Love Me" is Maida's only answer through happy tears.



STOCK PRODUCTION CUTS AND MATS

DOROTHY DALTON IN "LOVE ME"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—One Two-column and Three One-Column Cuts and Mats
Centre Row—One Three-column, One Two-column and Two One-column Cuts and Mats
Bottom Row—One Two-column and One Three-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

CURRENT PARAMOUNT AND ARTCRAFT PICTURES IN THE ORDER OF THEIR RELEASE

PAULINE FREDERICK.....Mrs. Dane's Defense
GEORGE BEBAN.....Jules of the Strong Heart
JACK PICKFORD and LOUISE HUFF,
The Spirit of '17
WALLACE REID.....Rimrock Jones
BLACKTON'S.....The World for Sale
JULIAN ELTINGE.....The Widow's Might
CHARLES RAY.....The Hired Man
PAULINE FREDERICK.....Madame Jealousy
VIVIAN MARTIN.....A Petticoat Pilot
ENID BENNETT.....The Keys of the Righteous
SESSUE HAYAKAWA.....Hidden Pearls
GEORGE BEBAN.....One More American
ANN PENNINGTON.....Wild Youth
MARGUERITE CLARKPrunella
BILLIE BURKE.....Eve's Daughter

ELSIE FERGUSON,
Rose of the World
WILLIAM S. HART,
Wolves of the Rail
MARY PICKFORD . . . Stella Maris
CECIL B. DEMILLE'S,
The Whispering Chorus
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The Song of Songs
WILLIAM S. HART,
Blue Blazes Rawden
MARY PICKFORD,
Amarilly of Clothesline Alley

SPECIAL FEATURE RELEASES

Maeterlinck's { "The Blue Bird"
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B 6047—The Diary of a Dog Chauffeur
Making Cord to Bind Uncle Sam's
Harvests
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Knit Your Bit
Cartoon—Bobby Bumps' "Tank"

B 6049—The Destructive Power of the T. N. T.
The New Art of Dress
Cartoon—Goodrich Dirt and the Duke of
Watanob

B 6050—Evolution of the Dance
Flour from Potatoes
The Panama Canal (Diagram)

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An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
Sheriff Nell's Tussle

KLEVER KOMEDIES

Faint Heart and Fair Lady
Knotty Knitters
Toothaches and Heartaches
The Installment Plan
O. U. Boat
Meatless Days and Sleepless Nights
He Got His

PARAMOUNT BURTON HOLMES
TRAVELOGUES

- T 1143—Sydney, the Antipodean Metropolis
- T 1144—A Trip to the Jenolan Caves of Australia
- T 1145—Melbourne the Magnificent
- T 1146—Round About Melbourne
- T 1147—Adelaide Capitol of South Australia
- T 1148—Round About Adelaide
- T 1149—Hunting Kangaroos From Motor Cars
- T 1150—Tasmania the Garden of Australia

PARAMOUNT-ARBUCKLE COMEDIES

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh Doctor
Fatty in Coney Island
A Country Hero
Out West

PARAMOUNT SERIALS AND SERIES

Who Is Number One? (15 2-reel series)
 Episode 10—Wires of Wrath
 Episode 11—The Rail Riders
 Episode 12—The Show Down
 Episode 13—Cornered
 Episode 14—No Surrender
 Episode 15—The Round Up

Children of Democracy — Starring BENJAMIN CHAPIN (10 2-reel episodes)



Press Book • Exhibitor's Aids

CHARLES KENMORE ULRICH, Editor

THOMAS H. INCE presents

DOROTHY DALTON

in "TYRANT FEAR"

By R. Cecil Smith Directed by William Neill Photographed by John Stumar
Supervision of Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Get music cues at your Exchange

Facts Exhibitors Should Know About "Tyrant Fear".

STAR	The ever popular Dorothy Dalton, whose remarkable impersonations in such recent Paramount successes as "Flare-Up Sal" and "Love Me" have made her a screen favorite of the first magnitude, with a following all over the country where high-class Photoplays of the Paramount standard are known and admired.
DIRECTOR	R. William Neill, who directed Miss Dalton in "Love Me," under the supervision of Thomas H. Ince.
AUTHOR	R. Cecil Smith, a screen writer of prominence.
PHOTOGRAPHER	John Stumar, whose artistic work in "Love Me" has attracted much attention.
STORY	A photodrama of the Canadian wilds, filled with unusually strong dramatic situations in which a girl, obsessed by fear of men and things, regains her soul to become at last, after many trials, a courageous woman who has not only won a fierce battle, but is ready to face with unexampled bravery aught that may confront her, and who finds happiness in love in the end.
SCENES	Unusually effective snow scenes, which, together with the cabin and dive interiors, teeming with life and activity, make this production one of distinctive merit.
PLAYERS	Supporting Miss Dalton are notable Paramount players, all of whom have won enduring popularity. Thurston Hall is a pianist in a dive, Melbourne MacDowell, dive keeper and gambler, William Conklin, a brutal trapper, Lou Salter, an inmate of a dance hall, Carmen Phillips and others.

Music Cues for "TYRANT FEAR" Available at Your Exchange or in "Progress--Advance." Keep a File of That Publication on Your Desk ---- It's Worth Your While.

ACCESSORIES

(To be Obtained at your Exchange)

Paper

Two one-sheets
Two three-sheets
One six-sheets

Photos

8 8x10 black and white
8 11x14 colored gelatins
8x10 photos of star
22x28 colored gelatin of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

"TYRANT FEAR"

Cast

Allaine Grandet,
DOROTHY DALTON

Harley Dane....Thurston Hall

James Dermont,
Melbourne MacDowell

Jules Latour..William Conklin

Theo De Coppee....Lou Salter

Marie Courtot,
Carmen Phillips

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Back Cover, Latest Releases

SUGGESTED MAILING CAMPAIGN FOR THE EXPLOITATION OF "TYRANT FEAR"

POST CARD No. 1

(To be Sent Nine Days Before Showing)

DEAR MADAM:—Ever charming and delightful, Dorothy Dalton will be seen in her latest Paramount picture, "TYRANT FEAR," at the.....Theatre, onnext.

This is in every respect an admirable photoplay, the scenes of which are laid among the French Canadians in the far North, and in which Miss Dalton has a role of intense dramatic power. We earnestly urge your attendance during the showing of this great picture.

Sincerely Yours,

.....
Manager.

POST CARD No. 2

(To be Sent Six Days Before Showing)

DEAR MADAM:—Conspicuous for her ability as an actress of high attainment in her chosen field, Dorothy Dalton is a prime favorite with all who enjoy high grade motion pictures, such as the Paramount trademark insures.

Miss Dalton will be seen at the..... Theatre, next.....in her latest photoplay, "TYRANT FEAR," an absorbing story of the far North. The production is a remarkable one and we take pleasure in calling your attention to it.

Sincerely Yours,

.....
Manager.

PERSONAL LETTER

(To be Sent Three Days Before Showing)

DEAR MADAM:—The subject of fear in human hearts, has been a mooted one since biblical times when it was written that "fear hath torment" to rend the soul. Fear has power to dwarf the ambitions and hopes of men and women, while on the other hand, the lack of fear, makes a lion of a mouse.

The tyranny of fear is the theme of Dorothy Dalton's new Paramount photoplay, "TYRANT FEAR," which is to be presented at the.....Theatre, next..... The story deals with a girl living in the French-Canadian settlements of the far North, who has been a victim of insensate fear since her childhood. Under the sway of an inborn terror of men and things, she has become docile as a lamb beneath the lash of the terror her father's presence inspires in her heart.

Sold to a brutal trapper of savage primal instincts, she enters into a new existence. Gambled away by her bestial husband to the keeper of a dive in the gold settlements, she becomes the inmate of a den of vice and crime, still submissive as a dumb animal to the stern will of her unscrupulous master. But she casts off the shackles of fear at length and becomes a brave fearless woman whose will is law to all within the scope of her influence.

How this transformation was accomplished forms an absorbing study in feminine psychology, in which every woman is interested. We, therefore, urge that this photoplay, so unusual in theme and treatment, is one which you can not well afford to miss seeing, and we beg to assure you that it will afford us sincere pleasure to see you among those in attendance on the opening presentation.

Respectfully Yours,

.....
Manager.

FOLLOW-UP POST CARD

(To be Sent to Arrive on Date of Showing)

DEAR MADAM:—We beg to remind you that Dorothy Dalton's newest Paramount picture, "TYRANT FEAR," an absorbing photoplay of the far North, will be presented at the.....Theatre today (.....). That you will find it enjoyable we are convinced.

Yours Respectfully,

.....
Manager.

ADVERTISING CAMPAIGN FOR THE EXPLOITATION OF "TYRANT FEAR"

LOBBY DISPLAY Paint two life size figures, one, a trapper wearing fur cap and snow shoes, threatening a crouching young woman with a heavy whip. Attach the following card:—

"THIS GIRL WAS THE VICTIM OF FEAR, BUT SHE THREW OFF THE BURDEN AS YOU WILL SEE IN 'TYRANT FEAR', WHICH WILL BE SHOWN HERE ON....."

A dog sled might be used to advantage, in which place a cut out of Dorothy Dalton with this card:—

"REARED AMONG HUMAN BRUTES IN THE SNOWS OF CANADA, THIS WOMAN WAS PREY TO TORMENTING FEAR. HOW SHE REGAINED HER SOUL WILL BE SHOWN IN 'TYRANT FEAR', WHICH WILL BE PRESENTED AT THE.....THEATRE NEXT....."

WINDOW DISPLAY Department stores handling winter furs could be induced to tie up with exhibitors by making special displays of figures of fur-clad men and women grouped about a dog sled, with this placard tacked thereto:—

"WEARING THESE FURS MEN LAUGH AT THE BLINDING SNOWS AND ICY BLASTS OF THE FAR NORTH, BUT THE ELEMENTS ALONE ARE NOT RESPONSIBLE FOR THE BIRTH OF 'TYRANT FEAR' IN HUMAN HEARTS AS WILL BE SHOWN AT THE.....THEATRE NEXT....."

Dealers in sporting goods probably will assist by making displays of furs, pelts, snow shoes, weapons and the like in their windows, with this placard:—

"WHEN HUNTING IN THE FAR NORTH WITH THESE EQUIPMENTS YOU WILL NOT BE SUBJECT TO 'TYRANT FEAR' SUCH AS IS DISPLAYED BY DOROTHY DALTON AT THE.....THEATRE ON.....NEXT."

CAR CARDS Use photographic reproductions of your lobby display, or of anything reminding one of the Arctic, with this placard:—

"IN THE FAR NORTH LIVED A GIRL WHO WAS UNDER THE DOMINANCE OF ABJECT FEAR, BUT WHO WON A GREAT FIGHT AGAINST ODDS AS WILL BE SHOWN BY DOROTHY DALTON IN 'TYRANT FEAR' AT THE.....THEATRE NEXT....."

NEWSPAPER ADVERTISING Employ the production cuts shown on another page of this book in your advance advertising and care should be taken to play up catch lines on the theme of fear, such as "THIS WOMAN CAST OFF THE BURDEN OF FEAR," "THE FEAR THAT TORMENTS OBSESSED ALLAINE GRANDET, BUT SHE CAST IT FORTH AND REGAINED HER SOUL," etc. The daily use of the press stories herein, all of which have been carefully prepared, cannot be too urgently recommended.

For Further Advertising Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 FIFTH AVENUE, NEW YORK

P. 42
1777

For Exhibitor's information or house organ,—cast and story of "TYRANT FEAR"

" T Y R A N T F E A R "

CAST

Allaine Grandet.....	DOROTHY DALTON
Harley Dane.....	Thurston Hall
James Dermot.....	Melbourne MacDowell
Jules Latour.....	William Conklin
Theo. De Coppee.....	Lou Salter
Marie Courtot.....	Carmen Phillips

STORY

In the French-Canadian frontier settlement of Beaulieu in the great North, with its eternal ice and snow, lived Allaine Grandet with her father, Paula Grandet, a sturdy though shiftless man. Allaine, tall and beautiful, is of marriageable age and, knowing little of the customs of civilization, Grandet seeks to dispose of his daughter's hand to the greatest possible advantage for himself.

When Jules Latour, a trapper, enters the village and sees Allaine, her beauty instantly attracts him and he at once begins negotiations with Grandet for her hand, and without consulting Allaine, a bargain satisfactory to Grandet is struck. The thought of resistance to her father's will does not occur to the girl, and, while she regards Latour with mingled loathing and indifference, she consents to become his bride.

When the wedding is performed by Father Paul, Allaine shivers for the first time. Grandet celebrates the wedding with a feast at which Latour imbibes freely and becomes boastful. In an excess of passion he seizes a girl named Marie about the waist and attempts to kiss her. Pierre, the sweetheart of Marie, resents this and a battle ensues in which Latour is badly beaten. When Allaine goes to his assistance and wipes his face with her wedding handkerchief, he repulses her brutally.

Allaine turns in despair to Numa, an Indian lad with whom she was wont to play in the happy days. Latour threatens Numa, but Father Paul interferes. Muttering that he would show his wife who is master, he orders Allaine to pack up and accompany him to their new home in the northern woods.

In her new abiding place, Allaine found little to charm her, and although Latour's cruel nature asserted itself on the slightest provocation, the young bride accepted it all as a matter of course and made no complaint. Jules was much away and his thought often wandered to the gold settlement where the notorious Dermot dance hall, with its women, gamblers and many other attractions, was the irresistible lure of all who sought to spend their money in mad dissipation. And one day James Dermot, overlord of the gold settlement and owner of its dance hall, enters upon the scene.

Allaine's charms attract Dermot and after his appraising eyes had surveyed her, he bluntly offers to provide a place for her in his dance hall. Latour violently objects and Dermot suggests a game at cards. After plying Latour with liquor he fleeces him of all he owns. Latour is obliged

(Continued on Page 7)

to obey Dermot's commands, and Allaine accompanies her new owner on his long sledge journey to the north, leaving Latour to his maudlin cups.

In her new environment of vice and crime, Allaine soon establishes her superiority over the jaded women who throng the place, inspiring love and heart-burning jealousy everywhere. Her sole protector is Harley Dane, a pianist, and the wreck of what was once a gentleman. Dermot falls in love with her after his brutal fashion and resents the attention bestowed upon her by other men. At a Christmas celebration, a miner, flushed with drink, offers to stake his pile of gold dust with Dermot for Allaine. The offer is accepted and the miner wins. When he goes

to claim his winnings, Allaine resists him with all her strength. She succeeds in releasing herself. Dermot declares he will subdue her, she shoots and wounds him with a revolver Dane had slipped to her. The tyrant fear which heretofore had obsessed her vanishes with the commission of this act, and the dormant courage in her nature is quickened into life.

Dermot recovers and seeks to win Allaine's love, but she repulses him loathingly. She resolves to return to Latour's cabin with Dane whom she loves, and on their arrival there, they stumble upon Latour's body lying in the snow. Dane holds out his arms and she falls sobbingly into his embrace, the light of love and happiness in her eyes.



DOROTHY DALTON'S LATEST PICTURE "TYRANT FEAR" MAKES BIG HIT AT.....THEATRE

**Presentation Witnessed by Large Crowd Which
Attests Hearty Appreciation of
Photoplay and Star**

Attracting a capacity audience, Dorothy Dalton's latest Thomas H. Ince production for Paramount, "TYRANT FEAR," was displayed at theTheatre yesterday. To the admirers of Dorothy Dalton, of whom there are many in this city as the reception to her latest picture amply testified, her newest vehicle proved in no sense inferior, if it does not surpass in strength of construction and interest, her recent pictures "FLARE-UP SAL," and "LOVE ME," which made so pronounced a hit on their presentation here some weeks ago.

There is much to praise in this production of "TYRANT FEAR." It is at once, a panorama of rugged life in the Canadian northwest, and a study in feminine psychology, deep and subtle. Fancy a girl like Allaine Grandet, the victim of a nameless fear, born of the brutality of the monsters, who held her in a state of supine subjection to their every whim! Fancy her being sold as mere chattel by an inhuman father to a more brutal trapper, a primal beast whose sole desire is to prove to this shrinking girl that he is her lord and master!

This was the situation in which Allaine found herself when she was taken to the cabin of Latour, her husband in the northern wilds, half buried in snow. She endures his vile treatment uncomplainingly as a dumb animal, because her soul is held in the vice-like grip of pre-natal fear. Even when Latour gambles with Dermot, keeper of a dance hall, with her as a stake and loses her, she makes no protest against the shame that is to be hers once she becomes an inmate of Dermot's den of vice and crime. She follows her new master docilely, for the fear that masters her, holds her completely in subjection to the despotic rule under which she writhes and lives.

When she emerges from the Arctic night into the garish interior of Dermot's den, crowded with dissolute women, reckless miners, gamblers

and ruffians, she is interested only because the pretty costumes of the women please her uneducated child-like fancy. She wards off mechanically the brutes, who treat her with the familiarity due only to abandoned women, for withal, her mind is as pure as the snow drifts through which she has made her weary way to the settlement.

There comes a day when Allaine has a desperate struggle with a drunken miner, and she is protected by Harley Dane, a pianist in the dance hall, a man of education who had seen better days, but who owes his downfall to dissipation. Their friendship ripens into love, but Dane is unaware that Allaine has a husband. He gives her a revolver and tells her to use it in her own defence should occasion arise. Under the spell of his love for the girl, Dane stops drinking and his nature undergoes a complete reformation.

Meanwhile, Dermot resolves to make Allaine "his woman." At a Christmas celebration, he attacks her savagely and to protect herself, she shoots and wounds him. This incident marks the crowning epoch of her life, and her physical regeneration is magically accomplished. The fear that obsessed her heretofore vanishes and, casting aside the vestments of the shrinking creature she has been, she emerges from the struggle a brave resourceful woman with an assertive personality that commands the respect and protection of the degraded members of the polyglot society in which she moves.

Allaine finds her husband's body in a snow drift near his cabin and a new and happier life in the love of Dane dawns. In the development of this plot there are necessarily scenes of intense interest and they convey a charm not often observed in similar subjects. Miss Dalton's support is noteworthy, the roles essayed by Thurston Hall, Melbourne MacDowell and William Conklin being exceptionally well portrayed. Of the women, Lou Salter and Carmen Phillips, are well cast and their impersonations were highly artistic in conception and treatment.

From the standpoints of direction and photography, "TYRANT FEAR" is a picture, which once seen, is not soon forgotten, and its intense heart appeal is its most convincing characteristic. The picture was splendidly presented by Manager, with a special program of music. Other features on the bill included

ADVANCE PUBLICITY

To be Sent to the Newspapers Daily for One Week in Advance of
the First Showing of "TYRANT FEAR"

DOROTHY DALTON HAS FINE PHOTODRAMA OF THE NORTH WOODS IN "TYRANT FEAR"

Her Latest Paramount Release Shows How a
Woman Freed From Dominance of
Fear, Fights a Winning Battle.

The biblical saying that "fear hath torment," is undeniably true. Fear has power to dwarf the hopes, aspirations, ambitions and vigor of men and women, while the lack of it makes a lion of a mouse. Thus, in "TYRANT FEAR," the new Dorothy Dalton picture, produced for Paramount under the supervision of Thomas H. Ince, it is not until Allaine Grandet has cast off the burden of fear, that she is freed from the terrible danger that menaced her—a danger too fearsome for words to express.

In the wild north land where she dwelt, women were mere chattel, and of these Allaine was not the least. She is sold by her father to Jules Latour, a brutal and primitive trapper, who subsequently gambles her away to James Dermot, the keeper of a vile den in the gold settlement. She is here befriended by a besotted pianist, who has seen better days, but whose manhood revives in Allaine's environment.

The gambling hall proprietor seeks to bend her to his will, but she resists him, nameless fear tugging at her heartstrings. When he seeks to enforce his will upon her, she shoots and wounds him, and with this act her fear vanishes and she becomes mistress of herself. She goes with the pianist into the snows, and in a drift their dogs unearth the body of Latour. So she finds happiness in the love of her protector, whose manhood her faith in him has restored.

The story of "TYRANT FEAR," which is to be shown at the Theatre, next, was written by R. Cecil Smith, and the picture was directed by R. W. Neill under the supervision of Thomas H. Ince. The photographer was John Stumer. A strong cast supports Miss Dalton in this charming photoplay.

NOTED PLAYERS SUPPORT DOROTHY DALTON IN NEW PHOTOPLAY "TYRANT FEAR"

Distinguished Paramount Star Will Be Seen in
Splendid Picture at
Theatre Next

Supporting Dorothy Dalton in her latest Paramount photoplay of the far North, "TYRANT FEAR," are many players who long since have become favorites with motion picture theatre-goers all over the country. This is a splendid Thomas H. Ince production and was directed by R. William Neill. The scenario was written by R. Cecil Smith.

In this delightful photoplay, Miss Dalton will be seen as Allaine Grandet, a Canadian girl, daughter of a reckless Canadian whom she fears and to whose stern will she is wholly subservient. He sells her to a brutal trapper, a primitive beast who mistreats her shamefully, and to which treatment she submits with the patience born of her inherent fear of men and things.

Tiring of her docility, the trapper gambles her away to the keeper of a notorious den of vice and crime in a gold settlement, where she is thrown in contact with dissolute characters, but without being contaminated. She is befriended by a pianist, who has seen better days and they love each other. Allaine still is the victim of fear, but one day in resenting the dive keeper's advances, she shoots and wounds him. This awakes her soul to its responsibilities and casting out fear, she becomes a new woman, brave and resourceful, at length finding happiness in the love of Dane, the pianist, with whom she makes her escape and who finds the body of her husband in a snow drift.

Thurston Hall is the pianist, Melbourne MacDowell, the dive keeper, William Conklin, Latour, the brutal trapper. Others in the cast of "TYRANT FEAR," which will be shown at the Theatre, next, are Lou Salter and Carmen Phillips.

"TYRANT FEAR" NEW PLAY OF THE CANADIAN WOODS WHICH FEATURES DOROTHY DALTON

**Excellent Story Shows How a Woman Obsessed
by Fear Escapes Its Dominance and
Wins Mastery Over Self**

Vital in treatment, filled with stirring situations of sustained suspense and human interest, with a powerful climax, "TYRANT FEAR," the new Thomas H. Ince picture starring Dorothy Dalton, is said to be one of the strongest vehicles in which that popular and talented actress ever has appeared. The picture was produced under the personal supervision of Thomas H. Ince and it is said to be a production far above the average.

Miss Dalton portrays the role of a French-Canadian girl, who has lived in fear of her father from childhood. He sells her to a brutal trapper who in turn gambles her away to the keeper of a notorious dive in the gold settlements of the far North, where she meets a besotted pianist, who once had seen better days. She shoots the dive-keeper to save herself from his loathsome advances and her fear vanishes magically with the commission of this act, while she regains mastery over her soul.

She escapes to her husband's cabin with the pianist and in a snow drift they find the trapper's body. The pianist, who has learned to love the girl and who is now a man once again, takes her to his heart. The snow and dance hall scenes of "TYRANT FEAR," which is to be presented at the Theatre, next, are said to be remarkable from the standpoint of skilled photography. Miss Dalton is supported excellently by picked cinema players.

PRETTY SCENES OF FAR NORTH IN "TYRANT FEAR"

**Dorothy Dalton's New Paramount Picture Has
Highly Romantic Setting**

The snows of the far North beneath the arch of the Arctic circle, form many of the handsome natural settings of "TYRANT FEAR," the new Thomas H. Ince picture in which Dorothy Dalton is the star. The story of the photoplay, written by R. Cecil Smith, is one of primitive passion unloosed and a woman's fierce struggle against fate, with her ultimate triumph after she has once thrown off the shackles of fear.

This is a typical Thomas H. Ince production for Paramount, and perfect in every detail as it is, "TYRANT FEAR," is a picture of unusual power. Miss Dalton portrays the role of a young woman, who is sold by her inhuman father to a brutal Canadian trapper, a primitive savage of the basest instincts. After subjecting his child-wife to miserable ill treatment, he gambles her away to the keeper of a notorious dive in a gold settlement, where she lives uncomplainingly, the victim of an in-born fear of men and things.

One day, however, in struggling with the wretch who owns her, she summons up enough courage to shoot and wound him, and instantly, her repressed courage drives forth the fear that has obsessed her since childhood, and she is transformed into a full-grown woman, strong and fearless. She has been befriended by a dissipated pianist of the dance hall, who is regenerated through love for her, while she in turn has placed her heart in his keeping. The two escape and after finding the body of the brutal husband lying in the snow, a new and happier existence for both dawns for them.

Miss Dalton is adequately supported in "TYRANT FEAR," which is to be presented at the Theatre next Chief among the players are Melbourne MacDowell, Thurston Hall, William Conklin, Lou Salter and Carmen Phillips.

"TYRANT FEAR" STRONG PHOTOPLAY OF THE FAR NORTH

**Dorothy Dalton Will Be Seen in Her Latest
Vehicle at Theatre Today**

Beginning today and continuing until..... "TYRANT FEAR," the latest Paramount picture starring Dorothy Dalton, will be the feature at the Theatre. This is said to be one of the most pretentious photodramas of the Canadian Northwest ever made for Paramount, by Thomas H. Ince, master producer. The picture was directed by R. William Neill under Mr. Ince's direction, from a scenario written by R. Cecil Smith.

This famous Thomas H. Ince star will be seen in a story dealing with the life of the French-Canadians, and the scenes are not only thrilling to a marked degree, but beautiful. Miss Dalton portrays the role of a girl, who has been obsessed by nameless fear since childhood, and who by

(Continued on Page 15)

a chain of unusually stirring events, casts off the tyranny of fear and becomes a brave and resourceful woman.

How this metamorphosis is brought about must be seen to be fully appreciated. In the supporting cast of players are such artists as Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter, Carmen Phillips and others. The photoplay will be presented with all necessary accessories to insure adequate display.

UNUSUAL THEME MAKES "TYRANT FEAR" NOTABLE

**Dorothy Dalton's New Paramount Picture,
One of Absorbing Interest.**

A tale of the Canadian wilds, a picture of primal passions, wherein the tyranny of fear is at last conquered in a woman's heart and her fight to regain her soul and self-respect finally is won against fearful odds—this is "TYRANT FEAR," the latest Paramount photoplay, in which the ever popular Dorothy Dalton is the star.

Miss Dalton has exemplified a wonderful versatility in her recent picture successes, and one need only witness "LOVE ME" and then see "TYRANT FEAR," to reach the conclusion that none save an artist of the highest attainments could essay two characters so diametrically opposite and do each full justice. Yet this is what Miss Dalton has done according to those who have made a study of the two roles alluded to.

In this typical Thomas H. Ince production, which is to be shown at the Theatre next, Miss Dalton will be seen as Allaine Grandet, a Canadian girl, daughter of a decadent Frenchman, whom she fears. He sells her to a ruffianly trapper, who in turn plays her as a stake in a game of cards and loses her to a gambler and keeper of a dive. Still under the influence of fear, Allaine endures everything until one day she shoots and wounds her master, an act which magically transforms her nature, banishes her inherent fear and makes her a courageous woman, capable of great deeds.

Allaine finds her husband dead in a snow drift and eventually weds the pianist of the dance hall, who had befriended her and whom she has learned to love. Thurston Hall appears as Dane, the pianist, Melbourne MacDowell, as Dermot, the dive keeper and William Conklin, as Latour, the trapper. Lou Salter and Carmen Phillips enact the leading women's roles.

Important!

NOTICE TO EXHIBITORS

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IT'S the hardest thing in the world to get any kind of advertising right now, at any price. When you can get the best for next to nothing it's up to you to grab the chance without hesitation. The proof of the superiority of Famous Players-Lasky Corporation's line cuts is the fact that a constantly increasing number of exhibitors are using them.

PARAMOUNT
THEATRE

THOMAS H. INCE, *Presents*
Dorothy Dalton
in "TYRANT FEAR"

By R. CECIL SMITH
Directed by
WILLIAM NEILL
Photographed by
JOHN STUMAR
Supervision of
THOMAS H. INCE



A Paramount Picture

THE sort of part that has helped to make Dorothy Dalton famous.

TODAY

PARAMOUNT
THEATRE

THOMAS H. INCE, *Presents*

Dorothy Dalton
in "TYRANT FEAR"

By R. CECIL SMITH
Directed by
WILLIAM NEILL
Photographed by
JOHN STUMAR
Supervision of
THOMAS H. INCE

ANOTHER
GREAT
TRIUMPH
FOR
DOROTHY DALTON



A Paramount Picture

YOU'RE bound to like this breezy story of the Great Outdoors with its intense dramatic note

TODAY

Also

A Paramount-Mack Sennett Comedy

entitled

"IT PAYS TO EXERCISE"

PARAMOUNT THEATRE

"Foremost stars, superbly directed, in clean motion pictures"

THOMAS H. INCE *Presents*

Dorothy Dalton in "TYRANT FEAR"

By R. CECIL SMITH.
Directed by WILLIAM NEILL
Photographed by JOHN STUMAR
Supervision of THOMAS H. INCE

ANOTHER GREAT
TRIUMPH FOR
DOROTHY DALTON



A Paramount Picture



IF your tongue were stilled by the
tyranny of fear while you saw your
self-respect go crumbling in the dust,
what would you do?

TODAY

Cover your town with this paper and you will fill
every seat at every performance

Always obtainable at your Exchange

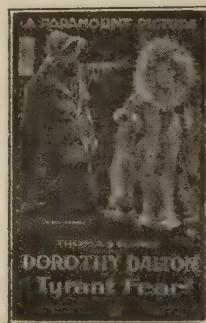
SLIDE



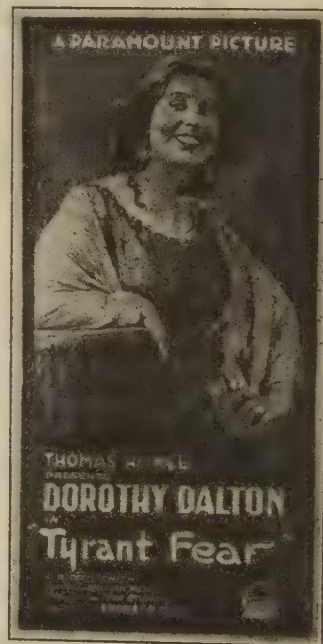
Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

STOCK PRODUCTION CUTS AND MATS

DOROTHY DALTON in "TYRANT FEAR"



Thomas H Ince presents
DOROTHY DALTON in "Tyrant Fear" A Paramount Picture



Thomas H Ince presents
DOROTHY DALTON in "Tyrant Fear" A Paramount Picture



Thomas H Ince presents
DOROTHY DALTON in "Tyrant Fear" A Paramount Picture



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Thomas H Ince presents
DOROTHY DALTON in "Tyrant Fear" A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

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Charles Ray	"The Hired Man"
Pauline Frederick	"Madame Jealousy"
Vivian Martin	"A Petticoat Pilot"
Enid Bennett	"The Keys of the Righteous"
Sessue Hayakawa	"Hidden Pearls"
George Beban	"One More American"
Blackton's	"Wild Youth"
Billie Burke	"Eve's Daughter"



Elsie Ferguson "The Song of Songs"
William S. Hart "Blue Blazes Rawden"
Mary Pickford,
"Amarilly of Clothesline Alley"

Son of Democracy—Featuring BENJAMIN CHAPIN (10 2-reel episodes)

Exhibitor's Press Book

Charles Kenmore Ulrich, Editor

Thomas H. Ince presents

Dorothy Dalton

in

"The Mating of Marcella"

By Joseph Franklin Poland

Directed by R. William Neill

Photographed by John Stumar

Supervision of Thomas H. Ince



A Paramount Picture



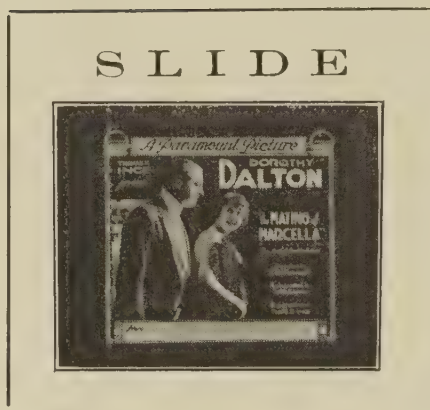
Get music cues at your Exchange

Cover your town with this paper and you will fill
every seat at every performance

Always obtainable at your exchange



Three Sheet Poster



Three Sheet Poster



One Sheet Poster



Six Sheet Poster



One Sheet Poster



PARAMOUNT PRESS BOOK

PUBLICITY AND ACCESSORIES

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE LASKY, Vice Pres. CECIL B. DE MILLE, Director-General
NEW YORK



AD CUTS
and MATS



Some Interesting Facts About "The Mating of Marcella."

DOROTHY DALTON, THE STAR

CONSPICUOUS for her ability as an actress of high attainment, Dorothy Dalton, the popular Thomas H. Ince star in Paramount pictures, ranks among the leading motion-picture actresses of the country. Her success in "Tyrant Fear," the latest Ince-Paramount photoplay, in which she appeared was most emphatic and, while the character she portrays in "The Mating of Marcella" is as different in every way from that of the fear-stricken Canadian girl in "Tyrant Fear," as one can well imagine, her genius has vested it with a glamor and distinctiveness which place both on the same plane of artistry and which will be no less satisfying to her admirers. Miss Dalton has done splendid work in "The Mating of Marcella" and the excellence of her portrayal of the exacting title role will not only serve to increase her popularity, but add materially to her reputation as one of the most charming and talented motion picture stars in the country.

THE AUTHOR

JOSEPH FRANKLIN POLAND, author of "The Mating of Marcella," has a long string of successes to his credit, but it seems certain that his latest work will outshine them all. He has conceived an excellent plot and the story itself has been developed with great clearness and strength, while the characterizations are all that the most exacting taste could desire.

THE DIRECTOR

ALL who saw the photoplays "Love Me" and "Tyrant Fear," not to speak of other notable pictures in which Miss Dalton has appeared, will recognize in "The Mating of Marcella" the same craftsmanship of master direction, that of R. William Neill. Well schooled in his art, Mr. Neill is a man of artistic tastes and he leaves nothing undone to make his picture productions exemplars of the highest standard. Reinforced by the great skill of Thomas H. Ince, under whose supervision "The Mating of Marcella" was produced, it is no wonder that Mr. Neill's efforts should be so successful and satisfying to Miss Dalton's army of admirers.

THE PHOTOGRAPHER

EXCELLENT work has been done in this picture by John Stumar, one of the best known cameramen on the Thomas H. Ince staff. Mr. Stumar did

artistic work in "Love Me" and "Tyrant Fear," but he has excelled himself in his "shooting" of scenes in this production which covers a wide range, from New York and marine views on a yacht to woodland scenes in the far West.

A POWERFUL STORY

IN this picture Miss Dalton is a modiste's model, the daughter of a musician whose prolonged illness causes her much anxiety. To obtain money to pay physicians' bills, she consents to impersonate the frivolous wife of a rich man for six months, in order that the latter may establish a legal residence in Nevada and obtain a divorce to marry a "Count." She meets the husband who falls in love with her and through the revenge of a discarded admirer of the wife when she was a showgirl they are free to act when this man, disguised as a chauffeur, drives his automobile into a lake and drowns the wife, her new sweetheart and himself. The story is filled with situations that thrill and that they will exert a wide heart appeal goes without saying.

THE SUPPORTING PLAYERS

MISS DALTON is excellently supported in his picture. Thurston Hall, who plays the leading role opposite Miss Dalton, long was famous as a leading man on the stage before he entered the motion-picture field. Juanita Hansen, a beautiful golden-haired actress, will be seen as the frivolous wife who formerly was a showgirl. Spottiswoode Aitken has the role of an old musician, which will doubtless stand as one of his most famous portrayals. William Conklin, an actor of conspicuous talents, will be seen as a nobleman, while Milton Ross, whose picture work is well known, has a strong part. Others in the cast include Donald MacDonald and Buster Irving.

PERTINENT REMARKS

EXHIBITORS can well afford to play up this fine picture as an attraction of the highest class. It is in every respect worthy of individual exploitation of wide range, and every dollar expended in advertising it will be well invested. The liberal use of the publicity stories and ideas suggested elsewhere in this Press Book, is recommended as essential to the successful presentation of the picture.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in House Organs or of Editors Who Desire Original and Exclusive Matter Regarding Dorothy Dalton.

DOROTHY DALTON, PRETTY PARAMOUNT STAR, IS ACTRESS OF EXPERIENCE AND TALENTS

Film Favorite Soon to Be Seen Here in "The Mating of Marcella," Has Many Picture Triumphs to Her Credit.

RAPIDLY forging to the front as one of the leading motion picture actresses in the country, Dorothy Dalton, the beautiful Thomas H. Ince star, who will be seen in her new picture, "The Mating of Marcella" at the..... Theatre next....., has a large following of admirers. Miss Dalton is an actress of distinct charm and her personality, independent of her unquestioned talents, is as magnetic as it is pleasing to all who know her.

Even when a school girl, Miss Dalton evinced a strong desire for a dramatic career, and, after a course at a well-known dramatic academy, was given her first opportunity through a professional engagement with Miss Virginia Harned, during a season of stock at a leading theater in Chicago, her native city.

Associated with Miss Harned was Wright Huntington, and when, the following season, he established a stock company of his own in a mid-western city, Mr. Huntington engaged Miss Dalton to play the ingenue roles. Her work with the Huntington players was so uniformly good that she received numerous flattering offers for other stock engagements, all of which she refused for a chance to play a prolonged engagement over

the Orpheum Circuit in a vaudeville sketch called "The Smugglers." Having achieved no little distinction as an actress, Miss Dalton was anxious to test her ability as an authoress, and the fact that "The Smugglers" was continued for two entire Seasons was sufficient proof of her literary talent.

Following her vaudeville engagements, Miss Dalton went to Denver, where she played leading ingenue roles with the famous Elitch's Garden Stock Company, from which organization she went to Portland, Maine, the following season, as leading woman for the B. F. Keith Stock Company, where she scored pronounced success in a wide range of dramatic parts.

From the Keith Company, Miss Dalton went to Los Angeles on a visit, and was immediately engaged by Thomas H. Ince to appear under his direction in photoplays. Her first camera work was in "The Disciple," in which she supported William S. Hart. Her success in this photoplay of Western life was of such pronounced character that she was later starred, achieving triumphs in such notable Ince productions as "The Flame of the Yukon," "Chicken Casey," "Back of the Man," "The Weaker Sex," "The Female of the Species," and others as noteworthy.

Miss Dalton's talents are not limited to any particular line of screen endeavor; she is delightfully naive and fascinating in comedy episodes, while she fairly revels in those scenes that make a demand upon the actress for big, powerful, dramatic moments. She screens admirably—and a Thomas H. Ince photoplay with charming Dorothy Dalton in the chief role is sure to prove a popular as well as a decided artistic success.



CAST AND STORY OF "THE MATING OF MARCELLA"

For Exhibitors' House Organs or for General Publicity—A Paramount Picture.

"THE MATING OF MARCELLA," WITH DOROTHY DALTON AS STAR, HAS STRONG THEME

Photoplay Affords Fine Contrast Between
Frivolous Show Girl and Sturdy Types
of American Young Womanhood.

THE CAST

Marcella Duranzo.....DOROTHY DALTON
Robert Underwood.....Thurston Hall
Lois Underwood.....Juanita Hansen
Count Louis Le Favri.....William Conklin
Jack Porter.....Donald MacDonald
Pedro Escoba.....Milton Ross
Jose Duranzo.....Spottiswoode Aitken
Bobby Underwood.....Buster Irving

THE STORY

LIVING with her father in poverty, Marcella Duranzo, daughter of Jose Duranzo, a musician, who is suffering from chronic illness, works as a model in a large modiste's establishment in New York City. Owing to her father's continued illness and inability to ply his vocation, Marcella and he are living in straightened circumstances. Pedro Escoba, a musician playing in an orchestra, and a man not to Marcella's liking, pursues her with his attentions, which are most unwelcome to her.

One day, while trying on expensive gowns in the shop where she is employed, she meets Lois Underwood, a frivolous show-girl, who had married Robert Underwood, a rich man, for his money. She has a child, Bobby, whom she treats with the greatest indifference. Marcella is sent to the home of the Underwood's to deliver a package, and there finds Mrs. Underwood in conversation with Count Louis Le Favri. The two are hatching up a scheme, whereby Mrs. Underwood may enjoy a yachting trip with the Count and at the same time further her plan to obtain a divorce. Mrs. Underwood prevails upon Marcella in payment of \$1,000 and expenses, to assume her name and live in Nevada six months,

thereby establishing a legal residence preparatory to divorce. Marcella finally is prevailed upon to agree to this plan, because she realizes that the money may result in the permanent cure of her father's ailment at the hands of a skilled specialist.

Under the name of Mrs. Underwood, Marcella takes up her residence in Nevada, and her appearance at the hotel causes a sensation. Meanwhile, Mr. Underwood, having mining business in the West, goes to Nevada with his son Bobby, and by accident stops at the same hotel and there, to his astonishment learns that "Mrs. Underwood" is likewise registered there as guest. He sees the supposed Mrs. Underwood and recognizes Marcella, a musician's daughter, whom he had some months previously nearly run down in his automobile and taken to her home. Mr. Underwood instantly is attracted towards his suppositious wife and the two are often seen together, causing much gossip in the colony of would-be divorcees.

Little Bobby falls ill and Marcella nurses him devotedly until he is completely restored. Mrs. Underwood, meanwhile, having returned from her yachting trip, files an action against her husband for divorce and names Marcella as co-respondent. She is shocked and horrified at this base betrayal and violation of the agreement made with her by Mrs. Underwood, but Mr. Underwood tells her that he loves her and she should have no fear of the consequence. Escoba seeks out Marcella at the Underwood residence and after creating a scene he is thrown out bodily.

Mrs. Underwood's affection for the Count cools suddenly and when she returns to Jack Porter, an old flame of hers in the days when she reigned as a footlight favorite, the Count conceives a plan whereby he may at once have his revenge and free Mr. Underwood and Marcella from Lois' evil influence. Donning a chauffeur's uniform he drives an automobile in which are seated Mrs. Underwood and Porter into a lake, the three meeting death by drowning. Underwood is free, the divorce action is forever settled, and Marcella becomes Underwood's wife.

"The Mating of Marcella," which may be seen at the theatre next, was written by Joseph Franklin Poland and directed by R. William Neill under the supervision of Thomas H. Ince.

PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of "The Mating of Marcella."

DOROTHY DALTON PROVES A DELIGHT IN NEW PICTURE, "THE MATING OF MARCELLA"

Latest Paramount Starring Vehicle Provides
Beautiful and Popular Actress with
Most Congenial Role.

DOROTHY DALTON'S excellent screen work in "The Mating of Marcella," her latest Paramount Picture, won the hearty admiration of her many admirers at the Theatre, where the picture was presented yesterday. The story of the photoplay, which was produced under the supervision of Thomas H. Ince, is one whose scenes shift from New York to Reno, Nevada, and back again. The drama affords a splendid contrast between the frivolous show-girl type of the "Great White Way," and the warm-hearted, courageous American girl type that predominates throughout the country.

Dorothy Dalton, as Marcella Duranzo, an American girl of Spanish ancestry, has a part that makes the greatest demands on her capabilities, and she meets these demands admirably, bringing out the varied phases of the character of Marcella in a way to make all who see the picture love Marcella and remember her afterward. The picture was excellently directed by R. William Neill, who has directed all of Miss Dalton's Paramount pictures, including "The Price Mark," "Flare-up Sal," and others. The camera work of John Stumar, is worthy of special praise also, and a highly efficient cast affords the beautiful young star worthy support. Included in the support are Thurston Hall, William Conklin, Donald

MacDonald, Milton Ross, Spottiswoode Aitken, and Juanita Hansen. Juanita Hansen's portrayal of Lois Underwood, the beautiful, blonde ex-show-girl was especially well done.

The story of "The Mating of Marcella" centers around Marcella Duranzo, a pretty young American girl, who works as a model in a New York modiste's store. Marcella's father is an invalid, and she has a hard time earning enough to pay his doctor bills.

One of the customers who comes to the store where Marcella works is Lois Underwood. Lois becomes interested in Marcella in her frivolous good-natured way. Lois is married to a wealthy man, whom she does not love. She wants to get a divorce, but does not desire to spend the required six months in Reno, Nevada.

So, in order to get the divorce, she misrepresents her case to Marcella, and asks her to go West and impersonate her. At first Marcella refuses, but Lois tells her that it will mean money to pay doctors' bills and perhaps save the life of Marcella's father. So Marcella consents, not knowing that she is supposed to impersonate a woman who is getting a divorce.

Curious complications develop when Robert Underwood, Lois' husband, goes West, and meets Marcella. Horrified by the true state of affairs, Marcella returns to New York, and Underwood, who has fallen in love with her, follows. The scenes in New York are especially poignant as the love scenes carry the story to a vivid conclusion.

"The Mating of Marcella" gives the audience an excellent picture of modern American life, especially as it is lived among the wealthy people of the great metropolis.



ADVANCE PUBLICITY

**Press Stories to be sent to the Newspapers Daily for One Week Prior
To the display of "The Mating of Marcella."**

"THE MATING OF MARCELLA" IS DOROTHY DALTON'S NEW AND DELIGHTFUL PHOTOPLAY

**Unique Role of Modiste's Model Provides
Popular Paramount Star with Opportun-
ities for Display of Her Talents.**

THE story of "The Mating of Marcella," the new Paramount photoplay starring Dorothy Dalton, is as unique as it is dramatic and appealing. Marcella is a pretty, refined, American girl, who, by reason of her father's continued illness and inability to ply his vocation, that of a musician, is living in straightened circumstances. Pedro Escoba, a man not to her liking, pursues her with his attentions, but she prefers to work as a model for the support of herself and father, rather than marry him.

While serving as model in a modiste's shop, Marcella meets Lois Underwood, a show-girl who has married Robert Underwood, a rich man, for his money. She has a child, Bobbie. One day, Underwood injures Marcella while driving his motor car, and he takes her to her home. Underwood is greatly attracted by Marcella's beauty, and he shows his growing dislike for his frivolous wife. Marcella's father needs the services of a specialist for the cure of his ailment and to obtain money, Marcella agrees to a plan of Mrs. Underwood to live in the West for a time under the assumed name of Mrs. Underwood, while the latter goes on a yachting voyage with Count Louis Le Favri, with the ultimate purpose of obtaining a divorce from her husband.

Bobbie falls ill and Marcella nurses him devotedly until the child's health is restored. Mrs. Underwood files suit for divorce and callously names Marcella as co-respondent. Escoba finds Marcella and makes threats, only to be thrown out of Underwood's residence. Mrs. Underwood's love for the Count cools and he, seeking revenge, dons a chauffeur's uniform and with Mrs. Underwood and her new friend, Porter, in the car, deliberately drives into the lake, the three meeting death by drowning. Underwood is free, the divorce action frustrated and Marcella becomes Underwood's wife.

"The Mating of Marcella" will be displayed at the Theatre next, and a highly satisfactory presentation is assured. Miss Dalton is supported in this Thomas H. Ince production by capable players, including Thurston Hall, Juanita Hansen, William Conklin, Donald MacDonald, Milton Ross, Spottiswoode Aitken and Buster Irving.

PRETTY DOROTHY DALTON HAS CHARMING PART IN "THE MATING OF MARCELLA"

**Popular Paramount Star Will Be Seen to
Advantage in Thomas H. Ince-Paramount
Photoplay of Domestic Life.**

FEW motion-picture stars before the public to-day have more magnetic charm than has Dorothy Dalton, who will be seen in her new Thomas H. Ince Paramount photoplay, "The Mating of Marcella, at the theatre next.

Miss Dalton's artistic talent displayed in "Love Me," and "Tyrant Fear," recent Paramount pictures, in which she appeared with so much success, will be again exhibited in her portrayal of the role of a modiste's model, who becomes involved in the scheme of a disappointed, frivolous society woman to get rid of her husband. Miss Dalton has, in this role, a beautiful, strong characterization, which will exert an irresistible heart appeal. Rich gowns, valued at many thousands of dollars, will be an important feature of the scenes in the modiste shop.

The story, written by Joseph F. Poland, is one of exceptional interest and the photography, by John Stumar, represents the highest type of the cameraman's art. Miss Dalton is splendidly supported by a formidable list of leading screen players, chief among whom are Thurston Hall, Juanita Hansen, William Conklin, Milton Ross and Spottiswoode Aitken.

(Continued on Page 11)

DOROTHY DALTON'S NEW ROLE QUITE DIFFERENT FROM HER OLD PORTRAYALS

**Beautiful Paramount Star Will Be Seen to
Great Advantage in New Photoplay,
"The Mating of Marcella."**

AFTER playing the part of a Canadian girl in the far Northern woods, wherein she used furs and dog-sleds and lived the hazardous life of a dance-hall denizen, pretty Dorothy Dalton, the famous Thomas H. Ince-Paramount star, will appear in a strong domestic drama entitled "The Mating of Marcella," written by Joseph Franklin Poland, and directed by R. William Neill under the supervision of Mr. Ince.

"The Mating of Marcella" offers a decided contrast to "Tyrant Fear," her previous Paramount release. In her latest photoplay, Miss Dalton portrays the role of a modiste's model who becomes involved in another woman's plot to obtain a divorce with alimony. There is a deep love interest and the development of the story affords Miss Dalton ideal opportunities for the display of her manifold talents.

As is the case in all of her photoplays, Miss Dalton is finely supported in "The Mating of Marcella," which will be displayed at the Theatre next The players in this picture are the most important that have been chosen for her support in a long time. These include Thurston Hall, Juanita Hansen, William Conklin, Milton Ross, Spottiswoode Aitken, Donald MacDonald, Buster Irving and others.

THURSTON HALL LEADING SUPPORT OF DOROTHY DALTON

**Well-Known and Talented Actor Has Strong
Role in "The Mating of Marcella."**

THURSTON HALL, who plays the part of Robert Underwood, in the latest Thomas H. Ince-Paramount photoplay, starring Dorothy Dalton in "The Mating of Marcella," was, for some years, a leading man on the stage before he made his debut as a motion-picture actor. Mr. Hall's work in support of Dorothy Dalton in her recent Paramount pictures has won for him a great deal of deserved praise.

In "The Mating of Marcella," which will be shown at the Theatre next, Dorothy Dalton has the role of a modiste's model, who lives in straightened circumstances and who,

to save the life of her father, innocently lends herself to the scheme of a society woman, to obtain a divorce. This is prolific of many interesting situations, all of which are graphically brought out. Aside from Thurston Hall, there appears in Miss Dalton's support, Juanita Hansen, William Conklin, Milton Ross and Spottiswoode Aitken.

DOROTHY DALTON WELL SUPPORTED IN PICTURE

**Popular Ince-Paramount Star to Be Seen
Here in "The Mating of Marcella."**

SUPPORTED by a highly efficient company of players, Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, will be seen in her newest vehicle, "The Mating of Marcella," at the Theatre next This is an absorbing story of a pretty modiste's model, who becomes involved in the plot of a frivolous society woman for divorce and alimony, and who, by a queer twist of fate, marries the intended victim of this plot. The scenes carry one from New York to Nevada, and all of them are highly artistic.

The story was written by Joseph Franklin Poland, and R. William Neill directed the picture under the supervision of Thomas H. Ince. In the cast are included such well-known professionals as Thurston Hall, Juanita Hansen, William Conklin, Milton Ross and Spottiswoode Aitken.

R. WILLIAM NEILL IS DIRECTOR OF REPUTE

**His Ability Proved by His Careful Work in
"The Mating of Marcella."**

THE remarkable direction which R. William Neil has given "The Mating of Marcella," the latest Paramount Picture starring Dorothy Dalton, has contributed vitally to the great success of that picture, which was produced under the supervision of Thomas H. Ince.

Mr. Neill has directed all the Paramount pictures starring Miss Dalton, including "The Price Mark," "Flare-up Sal," "Love Letters," and "Love Me." Thos. H. Ince supervises all productions starring Miss Dalton, as well as the other stars of his organization. "The Mating of Marcella" will be shown at the Theatre next A fine presentation is assured.

(Continued on Page 13)

Author of Many Successes.

JOSEPH FRANKLIN POLAND, author of "The Mating of Marcella," the latest Paramount picture starring Dorothy Dalton, which was produced under the supervision of Thomas H. Ince, has a long string of successful photoplays to his credit, but none that has been more successful than his latest. In fact, he considers "The Mating of Marcella," which will be shown at the Theatre next, one of his most human screen dramas. In addition to the picture's vivid characterizations, its action proceeds swiftly through a succession of absorbing situations.

Juanita Hansen Not Frivolous.

JUANITA HANSEN, the beautiful, golden-haired actress, who gives such excellent support to Dorothy Dalton in her latest Paramount picture, "The Mating of Marcella," which will be shown at the Theatre next, is of a studious turn of mind. "Because I'm a blonde," says Miss Hansen, "they always pick me out to play the frivolous girl." Miss Hansen does some excellent acting in "The Mating of Marcella" as Lois Underwood, the foolish young wife who formerly was a show-girl.

Stumar's Excellent Photography.

EXCELLENT camera work is done by John Stumar in "The Mating of Marcella," the latest Paramount picture starring Dorothy Dalton, which will be displayed at the

Theatre next The scenes "shot" cover a wide range, from New York and marine views on a yacht to woodland scenes in the Far West.

Aitken Has Fine Role.

THE many admirers of Spottiswoode Aitken will be delighted to see him in his latest part of Jose Duranzo in support of Dorothy Dalton in "The Mating of Marcella," which is to be shown at the Theatre, next This is Miss Dalton's latest Paramount picture produced under the supervision of Thomas H. Ince. Spottiswoode Aitken is perhaps the best known "old man" in motion pictures, and his creation of Jose Duranzo stands with his most famous portrayals.

Thurston Hall, Noted Actor.

THURSTON HALL, who creates the part of Robert Underwood in the latest Paramount Picture starring Dorothy Dalton, "The Mating of Marcella," was quite famous as a leading man on the stage throughout the country before he came into the pictures. His work in support of Dorothy Dalton in recent Paramount Pictures has brought him a great deal of deserved praise. Miss Dalton's latest picture was produced under the supervision of Thomas H. Ince, and it will be shown at the Theatre next, with every accessory necessary to insure an artistic presentation.



ADVERTISING CAMPAIGN

Suggested for the Exploitation of "The Mating of Marcella."

A Paramount Picture

LOBBY DISPLAY Place the figure of a richly gowned woman at one end of your lobby and above it fasten this placard:

"THIS IS A MODISTE'S MODEL IN REPOSE, BUT IF YOU WANT TO SEE THE REAL ARTICLE, SEE MARCELLA IN 'THE MATING OF MARCELLA' AT THIS THEATRE NEXT

Place a toy automobile with two or three small figures seated in it on top of a box which is painted to resemble a cliff, and use this placard in connection therewith:

"WILL THIS AUTOMOBILE MAKE THE FATAL PLUNGE? THE ANSWER WILL BE GIVEN AT THE SHOWING OF 'THE MATING OF MARCELLA,' AT THIS THEATRE NEXT....."

WINDOW DISPLAY Induce managers of stores in your vicinity to make a display of women's gowns in their windows, with a cut-out of Dorothy Dalton, and a card lettered as follows:

"RICH GOWNS LIKE THESE ARE SHOWN IN 'THE MATING OF MARCELLA,' AT THE.....THEATRE."

Attach to the cut-out of Miss Dalton this placard:

"WANTED—MODISTES' MODELS WILL FIND IT TO THEIR ADVANTAGE TO SEE 'THE MATING OF MARCELLA,' AT THE.....THEATRE NEXT

CAR CARDS Print the photograph of Dorothy Dalton and after the name and location of your theatre, print the following:

"WANTED—BY DOROTHY DALTON, AS MANY MODISTES' MODELS AS CAN COME TO SEE THE REAL MODEL SHOW IN 'THE MATING OF MARCELLA,' AT THE.....THEATRE NEXT

HANDBILLS Print the following with a cut of Dorothy Dalton, after the name and location of your theatre:

\$ 5 0 0 R E W A R D !

"THE ABOVE REWARD WILL BE PAID TO ANY MODISTE'S MODEL WHOSE EXPERIENCE DUPLICATES THAT OF MARCELLA IN 'THE MATING OF MARCELLA,' THE NEW DOROTHY DALTON PICTURE WHICH IS TO BE SHOWN AT THE.....THEATRE ON.....NEXT."

NEWSPAPER ADVERTISING Exhibitors should make free use of the production cuts, ads and other accessories, as well as specially written publicity stories on this picture, appearing elsewhere in this Press Book. Any of the above ideas may be utilized to advantage in display newspaper advertising.

MAIL CAMPAIGN

For the Exploitation of "The Mating of Marcella"

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.

Paramount Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

DEAR MADAM:

There are few motion picture stars who have a larger or more enthusiastic following than has Dorothy Dalton, the famous Thomas H. Ince star in Paramount pictures, and when it is announced that she is to be seen in a new picture, popular interest is on the qui vive instantly.

Miss Dalton will be shown as a modiste's model in her newest photoplay, "The Mating of Marcella," which is to be displayed at our theatre next (This is a superb domestic drama which affords the star every opportunity for the utilization of her remarkable gifts for emotional acting and which presents distinctly original situations.

As an American girl in straightened circumstances, who becomes involved in a selfish woman's plot to obtain a divorce and alimony, Miss Dalton has a role that is full of subtleties and shades of deep emotion. The story is one of absorbing interest and the situations are unusually dramatic. From every standpoint, this is a photoplay of the highest merit and it should interest you greatly.

It will afford us pleasure to welcome you and your friends at our theatre at any time during the display of this picture. Thanking you for past favors, we remain,

Yours sincerely,

.....
Manager

MAIL CAMPAIGN

For the Exploitation of "The Mating of Marcella"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to announce that Dorothy Dalton, the beautiful Thomas H. Ince Star in Paramount pictures, will be seen at our theatre in her latest photoplay "The Mating of Marcella" on next.

This is a delightful picture in which every admirer of Miss Dalton will be interested.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

The forthcoming presentation at our theatre next of Dorothy Dalton's latest Thomas H. Ince-Paramount photoplay, "The Mating of Marcella," is attracting widespread attention among our clientele.

We feel sure that this fine picture will interest you and we welcome you to our theatre during its display.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

This is to remind you that beautiful Dorothy Dalton will be seen in her newest Ince-Paramount photoplay, "The Mating of Marcella," at our theatre today (.....). This is a charming picture in which Miss Dalton portrays the role of a modiste's model and in which there will be a rich display of gowns. Your attendance is requested.

Yours sincerely,

Manager _____

PARAMOUNT THEATRE

Thomas H. Ince . *Presents*

DOROTHY DALTON

in "*The Mating of Marcella*"



By
JOSEPH
FRANKLIN
POLAND

Directed by
R. WILLIAM
NEILL

Photographed by
JOHN
STUMAR

Supervision of
THOMAS H.
INCE

A Paramount Picture



New York's 400 has suffered no more bitter arraignment than in this Paramount Picture, but for all of its scathing denunciation it contains a humorous note that will make you more than glad you came.

TO DAY

There is money to be made by using these ad-cuts and mats

THAT three column cut showing Marcella sticking to her aged father or the two-column cut showing her sweetheart diligently pressing his suit are pretty hard for any fan to resist. Paramount line cuts are built to get the business. Order them now and cash in.

PARAMOUNT THEATRE-Mon. to Wed.

A startling drama of married infelicity. A scathing indictment of the morals of New York's 400.

Also—

"Friend Husband"

A Paramount-Mack Sennett Comedy



PARAMOUNT THEATRE

Mon., Tues. & Wed.

DOROTHY DALTON in "The Mating of Marcella"



When is a co-respondent not a co-respondent?
When she's Marcella in this powerful Paramount Picture.

Also

"Friend Husband"

A

Paramount-Mack-Sennett
Comedy

EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF
"THE MATING OF MARCELLA"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
22-28 gelatins of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
EXHIBITORS' SERVICE DEPARTMENT

485 FIFTH AVENUE, NEW YORK

PRODUCTION CUTS AND MATS

Dorothy Dalton in "The Mating of Marcella"



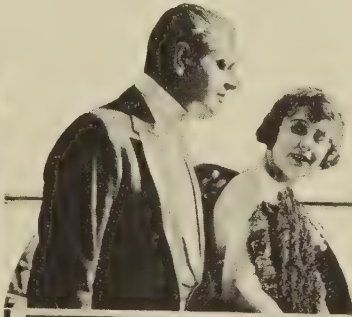
Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5900



Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5901



Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5904



Thomas H. Ince presents
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Thomas H. Ince presents
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DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5908



Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5909



Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5910



Thomas H. Ince presents
DOROTHY DALTON in "The Mating of Marcella" A Paramount Picture 5911

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
Centre Row—Three Two-column Cuts and Mats
Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

	The Spirit of '17
WALLACE REID.....	Rimrock Jones
BLACKTON'S.....	The World for Sale
JULIAN ELTINGE.....	The Widow's Might
CHARLES RAY.....	The Hired Man
PAULINE FREDERICK.....	Madame Jealousy
VIVIAN MARTIN	A Petticoat Pilot
ENID BENNETT.....	The Keys of the Righteous
SESSUE HAYAKAWA.....	Hidden Pearls
GEORGE BEBAN	One More American
ANN PENNINGTON.....	Sunshine Nan
BILLIE BURKE.....	Eve's Daughter
CHARLES RAY	"The Family Skeleton"
ENID BENNETT	"Naughty, Naughty"
PAULINE FREDERICK	"La Tosca"



Son of Democracy—Featuring BENJAMIN CHAPIN (10 2-reel episodes)



Press Book and Advertising Aids

Charles Kenmore Ulrich, Editor



"THE KAISER'S SHADOW"

A Paramount Picture

STARRING DOROTHY DALTON



DOROTHY DALTON in "THE KAISER'S SHADOW"



THOMAS H. INCE presents
DOROTHY DALTON in "The Kaiser's Shadow"
A Paramount Picture



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PARAMOUNT PRESS BOOK

PUBLICITY AND ACCESSORIES

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
DOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



FACTS EXHIBITORS SHOULD KNOW ABOUT DOROTHY DALTON'S "THE KAISER'S SHADOW".

DOROTHY DALTON, FAMOUS STAR

ADVANCING with rapid strides towards enduring fame as one of the leading motion picture actresses in the country, Dorothy Dalton, the charming Thomas H. Ince star in Paramount Pictures, certainly has won an enviable popularity in her chosen field. Unusually gifted and possessing a most magnetic personality, it is noteworthy that each succeeding photoplay in which she appears, serves only to accentuate her worth as screen player and to add to the number of her admirers everywhere. In her newest starring vehicle, "The Kaiser's Shadow," which combines all the elements of absorbing interest and baffling mystery, she portrays a role which brings into the fullest play her inimitable artistry and which doubtless, will add vastly to her celebrity and favor as one of the foremost artists in the field of the silent drama. Miss Dalton expressed the opinion recently that her role in "The Kaiser's Shadow" was one of the best she ever has essayed and that she was convinced the public would like it as well as she does. To this statement we give our hearty assent, and we venture the prediction that her conviction will be found to be well based.

THE AUTHORS

THE story of "The Kaiser's Shadow" was originally written for and it appeared serially in the *All Story Weekly*, under the title "A Triple Cross," with great success. The authors are Octavus Roy Cohen and J. U. Giesy, two magazine writers of reputation. They have utilized with skill and discretion a war subject in which all patriotic citizens are interested, namely, the German spy operations in this country and the efforts of the United States Secret Service to suppress that menace. The machinations of Teutonic propagandists are exposed cleverly and in the picturization of the story, its various points of interest have been attractively presented.

THE DIRECTOR

NEARLY all of the photoplays in which Miss Dalton has thus far appeared, were directed by R. William Neill, under the supervision of Thomas H. Ince. His splendid ability was shown to the highest advantage in Miss Dalton's most recent photoplays, "Tyrant Fear" and "The Mating of Marcella." Under his careful direction, "The Kaiser's Shadow" is a screen masterpiece whose beauties as a distinct work of art will not be lost upon those who love and appreciate excellence in cinema achievement such as this picture evinces in every scene.

SUPPORTING PLAYERS

MISS DALTON is quite adequately supported in this photoplay by the most talented players of the Ince staff of screen artists. Thurston Hall, a particularly handsome and well-equipped actor who has supported her in numerous productions, again appears as her leading man. Edward Cecil has a strong role, as also have Charles French and Otto Hoffman, both motion picture actors of talent. Leota Lorraine, a charming actress, will be seen in a strong portrayal. The minor roles are in capable hands. This is a detail of direction which Thomas H. Ince never neglects, as the splendid work of all players in Mr. Ince's productions indicates.

THE PHOTOGRAPHER

ONE of the most competent cameramen on the Ince staff is John Stumar, whose photography in "Love Me," "Tyrant Fear" and "The Mating of Marcella," all Dorothy Dalton vehicles, was greatly admired. In "The Kaiser's Shadow," it is amply shown that figuratively his hand has not lost its cunning, the result being a picture which from the standpoint of photography is unsurpassed.

A STRONG TIMELY STORY

THE story of "The Kaiser's Shadow" deals with the German spy propaganda in this country and the efforts of the United States Secret Service to suppress Hun agents wherever they may be lurking. Clement Boyd invents a "ray rifle" which the United States Government has accepted and the plans for which are sought by Wil-

liam Kremlin, chief of the German spies in this country, and his ruthless agents. Boyd takes the plans with him on his honeymoon tour to insure their safety, as he believes, but this involves him in serious trouble. Fortunately for him, however, two of Kremlin's trusted agents are, in fact, United States Secret Service operatives, and through their agency, the German spy system headed by Kremlin is severely jolted and he is not only double-crossed but triple-crossed as events prove. Naturally, the plans are saved and the spies dispersed after their leader has been slain. The mystery of the story is not revealed until the final scene.

PERTINENT REMARKS

EXHIBITORS can well afford to play up this fine picture as an attraction of the highest class. It is in every respect worthy of individual exploitation of wide range, and every dollar expended in advertising it will be well invested.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in House Organs or of Editors Who Desire Original and Exclusive Matter Regarding Dorothy Dalton or "The Kaiser's Shadow."

DOROTHY DALTON, FAMOUS MOTION PICTURE STAR ADORES DEEP MYSTERIES

That is Why, She Affirms, She is so Delighted
with Her Role in New Photoplay of German
Spy Intrigue, "The Kaiser's Shadow."

MYSTERY photopays are relished by everybody. The deeper the mystery, the greater the thrill, and the more impenetrable it seems, the greater its power to attract. This is the view expressed by Dorothy Dalton, the famous Thomas H. Ince-Paramount star, and her opinion was given after she had completed her work in her newest photoplay, "The Kaiser's Shadow," in which she will be seen at the theatre next

This is said to be an absorbingly interesting photoplay, the story of which deals with the plottings of Hun agents in this country, and the efforts of United States Secret Service operatives to stamp out the menace of German propaganda. In this respect the play teaches patriotic lessons of value to American citizenry, while at the same time it presents a story as captivating in its development as it will prove interesting to all who love red-blood and real Americanism in motion picture drama.

"I love mystery stories," said Miss Dalton in a recent interview, "and I know of no part I ever have played in motion pictures which interested me more than my role in 'The Kaiser's Shadow,' Mr. Ince's latest photoplay produced for Paramount. There are few persons who do not like mysteries, and the more impenetrable they are, the greater the attraction. And 'The Kaiser's Shadow' is a mystery picture with all the features that appeal to the imagination and render a story of this sort enthralling.

"I liked the character of Paula Harris for several reasons, one of which was that it gave me an opportunity to be virtually two different individuals—in fact, Paula is the pivotal point of the mystery. Around her elusive personality there is a halo of uncertainty. 'You never know until the end just what she is going to do or why. And at last she is justified in all her actions.

"The story is a good one. I think it is one of the best I have done under Mr. Ince's supervision for Paramount. It is red-blooded, up to the minute and so absolutely and absorbingly entertaining that it can not fail to please. I must speak, too, of the wonderful support accorded me by the cast and the direction of R. William Neil, who has given to the many startling situations a most skillful portrayal.

"Yes, I can recommend 'The Kaiser's Shadow.' I know my friends will like it—and that is what I wish most to do, to please my friends who know me only through my screen work."

The story of "The Kaiser's Shadow" deals with the German spy propaganda in this country and efforts of the United States Secret Service to suppress Hun agents wherever they may be lurking. Clement Boyd invents a "ray rifle," which the United States Government has accepted and the plans for which are sought by William Kremlin, chief of the German spies, and his agents. Boyd takes the plans with him on his honeymoon tour to insure their safety, as he believes, but this involves him in serious trouble.

Fortunately for him, however, two of Kremlin's trusted agents are in fact United States Secret Service operatives, and through their agency, the German spy system headed by Kremlin is severely jolted and he not only double-crossed, but triple-crossed as events prove. The plans are saved with difficulty and the spies dispersed after their leader has been slain. The mystery of the story is not revealed until the final scene and its interest therefore never lapses for an instant.

Miss Dalton's talents are not limited to any particular line of screen endeavor; she is delightfully naive and fascinating in comedy episodes, while she fairly revels in those scenes that make a demand upon the actress for big, powerful, dramatic moments. She screens admirably—and a Thomas H. Ince photoplay with charming Dorothy Dalton in the chief role is sure to prove a popular as well as a decided artistic success. That "The Kaiser's Shadow" will prove this statement all patrons of the theatre are ready to testify.



CAST AND STORY OF "THE KAISER'S SHADOW"

To be Used by Exhibitors in their House Organ or for General Publicity.
A Paramount Picture

"THE KAISER'S SHADOW" IS DOROTHY DALTON'S NEWEST PHOTOPLAY

Story Deals with Machinations of German Spies
in this Country and Every Scene is Filled
With Mystery and Suspense.

"THE KAISER'S SHADOW"

CAST

Paula Harris, a French Secret Service
Agent, posing as a maid . . . Dorothy Dalton
Hugo Wagner, a Secret Service Agent,
posing as a German Spy . . . Thurston Hall
Clement Boyd, an American inventor,
Edward Cecil
Dorothy (Robinson) Boyd, his wife,
Leota Lorraine
Frederick Fischer, a German chemist,
Otto Hoffman
William Kremlin, a German spy . . Charles French
Produced by Thomas H. Ince

THE STORY

THE scenes of "The Kaiser's Shadow" are located in a large American city, and the story deals with an American inventor, Clement Boyd, who has invented a "ray rifle," which has been accepted by the Ordnance Department of the United States Government, and the secret of which is desired by William Kremlin, chief of the German spy system in that city. In the opening scenes, Clement Boyd and Dorothy Robinson are wedded, and the nuptials are made an elaborate social function. The plans of the rifle, invented by Boyd, are not yet completed, and he decides to take them away with him on his honeymoon. When the couple escape their friends, who chase them to the street, Boyd is for an instant separated from his bride. Believing her to be in his limousine, he vaults into the vehicle, which is rapidly driven away.

Seeing that the car is on the wrong road, Boyd picks up the speaking-tube to question the chauffeur, when he feels the pressure of a revolver against his cheek. He turns in astonishment to find the revolver in the hands of his veiled bride, who whispers to the chauffeur and tells him, "It's all right, Hugo, go ahead." The machine stops, the chauffeur opens the door, and covers Boyd with a revolver. The girl at his side removes her veil and instead of his bride, Boyd recognizes Paula Harris, his wife's maid.

Boyd is ordered to enter the home of Frederick Fischer, who demands that he turn over to him the plans for his rifle. Boyd is searched but the plans are not found. Fischer is furious at this and denounces both Paula and Hugo for blundering. Boyd announces that the plans had been sent to Washington, and demands that he be released. This Fischer refuses to do, and he orders Boyd to be confined until William Kremlin, the chief of the German spies, decides upon his ultimate fate.

He is led into a handsomely furnished apartment, with a door that evidently opens upon his bedroom. When he opens this he is confronted by Dorothy, his bride. The two discuss their situation and Dorothy tells how a man jumped into her car and ordered the driver to fetch her to Fischer's house. Dorothy is convinced that Paula, the maid, is in possession of the plans.

Meanwhile, Fischer leaves Paula and Hugo to themselves and it is apparent that the two are very much in love with each other. Paula returns to her room, rips the underlining from her skirt and drawing therefrom the missing plans of the rifle, she hides them in the roller shade of the curtain. Later, Paula sees Boyd and informs him that she is in possession of his plans. He accompanies her to the apartment in which they are hidden, but when Paula pulls down the shade, both are mystified at the discovery that the plans have once more disappeared.

Paula confesses to Boyd that she took the plans from him, intending to hand them over to Kremlin herself. She refuses to disclose her reasons for this act, but promises to do so within twenty-four hours. Kremlin now appears upon the scene and Boyd is given another opportunity to disclose the hiding-place of his plans, but the young American inventor refuses to make any concession, whereupon Kremlin threatens to bring him to a frightful death through an injection of tetanus germs.

Boyd persists in his refusal, even though his wife pleads with him to save his life for her sake, if for no other reason. At this instant Paula confesses to Dorothy that she is not a woman's maid, but in reality is Celeste Rantoul, of the French Intelligence Department. Dorothy is stunned by the news that Paula is an ally, and not an enemy. Paula finds herself in a peculiar position because she loves Hugo, a German Secret Service official, and he loves her, believing that she, of course, is a Pro-German.

It develops that Paula has arranged for the raiding of the Fischer house at 11 o'clock that night by American Secret Service operatives and she whispers to Boyd to be of good cheer. The raid takes place just as Kremlin is making a final threat to kill Boyd and when the Secret Service men appear, Kremlin orders Hugo to fire upon them, but instead of doing so, Hugo turns the gun upon Kremlin, and in the ensuing struggle Kremlin is shot to death.

It now transpires that Hugo is no more a German than is Paula, or Celeste, but that he is at

the head of the department of the United States Secret Service, charged with the mission to rid the country of a band of energetic German spies. The mystery of the missing plans is solved when Hugo hands them over to Boyd, with the explanation that he had known from the first that Paula had them and that he had restolen them so that he might frustrate the German plotters.

This remarkable picture of love and German espionage will be shown at the..... theatre next.....with unusual accessories.



PRESS REVIEW

To be Sent to the Newspapers Immediately After the First Display of "The Kaiser's Shadow," a Paramount Picture.

DOROTHY DALTON SCORES IN "THE KAISER'S SHADOW," BIG MYSTERY PHOTOPLAY

Strong Story Deals with German Spy Plots and
the Operations of United States Secret
Service Agents.

APPEARING in a delightful characterization which, by her artistry, rises to the heights of a distinct achievement, Dorothy Dalton, the popular Thomas H. Ince Star in Paramount pictures, was seen to splendid advantage in her latest photoplay, "The Kaiser's Shadow," at the theatre yesterday. The photoplay, filled as it is with mystery, suspense, human interest and heart appeal, demonstrated its popularity with marked emphasis as was evidenced by the generous applause that greeted it.

In this superb photoplay, Miss Dalton is seen as a Secret Service agent who poses as a woman's maid, to the end that her efforts to bring several Hun plotters to justice may be expedited. The scenes of the photoplay are located in a large American city, and the story has to do with an American inventor, Clement Boyd, who has invented a "ray rifle," which has been accepted by the Ordnance Department of the United States Government, and the secret of which is desired by William Kremlin, chief of the German spy system in that city. In the opening scenes, Clement Boyd and Dorothy Robinson are wedded. The plans of the rifle, invented by Boyd, are not yet completed, and he decides to take them away with him on his honeymoon. In order to escape the members of the wedding party who chase them to the street, Boyd is for an instant separated from his bride. Believing her to be in his limousine, he enters the vehicle, which is rapidly driven away.

Observing that the car is on the wrong road, Boyd tries to warn the chauffeur, and he picks

up the speaking tube for that purpose, when he feels the pressure of a revolver against his cheek. He turns in astonishment to find the weapon in the hands of his bride. The machine stops, the chauffeur opens the door, and with his revolver covers Boyd. The girl at his side removes her veil and instead of his bride, he recognizes Paula Harris, his wife's maid.

Boyd is ordered to enter the home of Frederick Fischer, a German chemist, who demands that he turn over to him the plans for his rifle. Boyd is searched but the plans are not found. Boyd announces that the plans had been sent to Washington, and demands that he be released. This Fischer refuses to do, and he orders Boyd to be confined until William Kremlin, the chief of the German spies, decides upon his ultimate fate. He is led into a handsomely furnished apartment, where he is confronted by Dorothy, his bride. Dorothy tells how a man jumped into her car and ordered the driver to fetch her to Fischer's house. Dorothy is convinced that Paula, the maid, is in possession of the plans.

From this point on, the action becomes exceedingly brisk, and the interest becomes more acute with every scene that is flashed. The thrills come when the identity of the various characters is revealed and the German spies are brought to book and the plans finally recovered. The puzzle which mystifies every spectator is not unravelled until the final scene and this denouement was artistically contrived by R. William Neill, the director.

Miss Dalton gave a highly artistic portrayal and her support was adequate in every respect. Thurston Hall was excellent as Hugo Wagner, a Secret Service operative parading as a German spy, while Edward Cecil, Leota Lorraine, Otto Hoffman and Charles French vested their respective portrayals with realism born of experience and sound judgment. The photoplay will add to Miss Dalton's screen fame and from every angle it is well worth seeing.



ADVANCE PRESS STORIES

To be Sent to the Newspapers Daily for one Week Prior to the Display of
"The Kaiser's Shadow."

DOROTHY DALTON'S NEWEST PICTURE IS MYSTERY PHOTOPLAY

In "The Kaiser's Shadow" Star
Has Strong Role Dealing With
Love and German Spies.

DOROTHY DALTON, the beautiful and accomplished young Thomas H. Ince star, will appear in a mystery play, "The Kaiser's Shadow," at the..... Theatre next It is a production that, because of its timeliness and the genuinely thrilling plot, is certain to appeal to every variety of audience.

Miss Dalton in the role of a French secret service operative has a part that fits her personality, as well as her histrionic qualities, to a marked degree. She is ably supported by Thurston Hall, Edward Cecil, Leota Lorraine, Otto Hoffman and Charles French.

The story was originally written for the All Story Weekly by Octavus Ray Cohen and J. U. Giesy as a serial under the name of "The Triple Cross." As a screen offering, directed by R. William Neil, under Mr. Ince's supervision, it gains weight and interest, depicting the manner in which the plans for a secret "ray rifle" are stolen, hidden and finally recovered, after many remarkable and exciting adventures.

It would be unfair to those who have not seen the picture to expose the final solution of the puzzle. The story has all the elements of a first-class mystery—trap doors, secret panels, and the like. The denouement is effective and surprising. The machinations of German plotters are exposed cleverly and the picture can be honestly recommended as a most pleasurable entertainment.

BIG NEW PICTURE DEALS WITH GERMAN SPIES IN AMERICA

Dorothy Dalton's Photoplay, "The
Kaiser's Shadow," Filled with
Mystery and Thrills.

WHEN an American inventor of a "ray rifle," which his government has accepted, discovers that his plans have been stolen by German spies when he is on his honeymoon, something is bound to happen, as is abundantly proved by Dorothy Dalton, the popular Thomas H. Ince star, in her latest Paramount picture, "The Kaiser's Shadow," which will be displayed for the first time in this city at the..... Theatre next

The story of this thrilling photoplay deals with the operations of German spies in a large American city and with United States Secret Service agents who are committed to the arduous task of stamping out the menace of German propaganda in this country. The picture is based upon the story by Octavus Ray Cohen and J. U. Giesy which was published as a serial in All Story Weekly some time ago. The picture was directed by R. William Neil, under the supervision of Thomas H. Ince.

The photoplay is deeply mysterious in its development and the puzzle is not unravelled until the final scene. It is because of this that only a fragment of the plot should in justice be divulged, as a full knowledge of the denouement of the story might tend to lessen interest in the subject. It is sufficient to say that the various situations are thrilling and that the final solution of the problems they present, comes as a complete surprise.

Miss Dalton is splendidly supported in this photoplay by such artists as Thurston Hall, Edward Cecil, Leota Lorraine, Otto Hoffman and Charles French.

SECRET SERVICE MEN FOIL GERMAN SPIES IN SUPERB PICTURE

Dorothy Dalton's Latest Photo-
play, "The Kaiser's Shadow,"
Teaches Valuable Lesson.

MORE often than we know, the German spies and plotters in our own land are handed the double-cross by clever and astute Secret Service operatives. In the new Dorothy Dalton picture, "The Kaiser's Shadow," produced by Thomas H. Ince, and released by Paramount, which is to be the attraction at the Theatre next, they are handed the triple-cross.

How the Hun plotters are outwitted is graphically depicted in this new photoplay—a story by Octavus Roy Cohen and J. U. Giesy, which was published in the All Story Weekly. The Germans are after the plans of a new "ray rifle"—the invention of an American. He is about to depart on his honeymoon when he is involved in a series of adventures that are hair-raising in their nature and which result in the final discomforture of the spies and the saving of the secret of the powerful weapon.

This is a captivating photoplay, filled with numerous thrills and distinct heart appeal. Its theme is a patriotic one and all who see it will rejoice when the Hun plotters are run to earth. The mystery of the story is not revealed until the final scene and the solution will be a veritable surprise to every spectator.

Miss Dalton is admirably supported in this photoplay by such screen artists as Thurston Hall, Edward Cecil, Otto Hoffman, Charles French and Leota Lorraine.

BRIDE WITH PISTOL! HUSBAND IS AMAZED

Interesting Situation in Dorothy Dalton's Picture, "The Kaiser's Shadow."

SUPPOSE you were escaping your friends with your bride in a closed carriage and suddenly found a revolver in your face and discovered that the woman beside you was not the one you had married—how would you feel?

This is one of the sensational moments in "The Kaiser's Shadow," Dorothy Dalton's new Paramount picture, which is to be shown at Theatre on Thomas H. Ince personally supervised the picture, and from all reports it forms the most exciting story of German spy plotting in America that has as yet been offered by the screen.

The story is by Octavus Roy Cohen and J. U. Giesy and appeared serially in All Story Weekly. There is a succession of thrills, surprises and a denouement that is startling, to say the least. Miss Dalton is splendidly supported in this charming photoplay, her leading man being Thurston Hall, who will be seen as a Secret Service agent posing as a German spy.

NEW PARAMOUNT PICTURE IS TIMELY

Interest in Armament Inventions Disclosed in "The Kaiser's Shadow."

THE interest at present attaching to the various inventions in armament on both sides of the world conflict renders the new Dorothy Dalton picture, which is being presented this week at the Theatre exceptionally timely. A "Ray Rifle"—more powerful than any other weapon of its character, is the central element in a mystery tale that is perhaps the most thrilling that has been seen here in a long time. Miss Dalton, the lovely Thomas H. Ince star, has a splendid role to which she does full justice. It is a Paramount picture.

HUN PLOTS EXPOSED IN BIG PHOTOPLAY

Efforts of Spies to Steal Invention Shown in "The Kaiser's Shadow."

IN these days of war you never know but that your next-door neighbor, your servant, or even your friend, may be a spy in the employ of Germany. In "The Kaiser's Shadow," the new Dorothy Dalton Paramount picture, which is to be shown at the Theatre next the operations of the Hun plotters beneath our very noses are depicted—and also the alert methods of the United States Secret Service which is most active when least in sight.

Thomas H. Ince has placed his beautiful young star in a play that will thrill the spectators and entertain them to a degree. She makes the most of every opportunity and the splendid supporting cast is an example of his care in production. The story was a serial in All Story Weekly, by two famous fictionists—Octavus Roy Cohen and J. U. Giesy. R. William Neil directed the picture.

FINE SETTINGS IN THIS NEW PICTURE

Mystery Galore in Dorothy Dalton's New Film, "The Kaiser's Shadow."

INTRICATE stage settings for the production of the new Thomas H. Ince-Paramount picture, "The Kaiser's Shadow," starring Dorothy Dalton, are a feature of the film, which is being offered at the Theatre this week to crowded houses. Trap doors, sliding panels, all the elaborate mechanism that goes with a mystery story, are utilized effectively. It is one of the best Paramount pictures in which Miss Dalton has appeared so far and deserves the widespread interest shown by the photoplay public in the production.

"RAY RIFLE" BIG FEATURE OF STORY

Invention Sought by German Spies Basis of "The Kaiser's Shadow."

NOVELISTS and scientists—the former from a romantic and the latter from a practical standpoint—have sought long for various means of utilizing the strange forces of light rays—such as the X-ray or the ultra violet rays. In time of war, this investigative work turns to the application of such forces to weapons of destruction.

It is such an invention—the "ray rifle," that forms the pivotal point of the new Paramount picture, "The Kaiser's Shadow," which will be seen at the theatre on Dorothy Dalton is the star and the picture was produced with the skill for which Thomas H. Ince is noted. The mystery of the story is of the most thrilling character and it affords a distinctly new role for Miss Dalton. She is well supported by picked players attached to the Ince production force.

Thurston Hall's New Role

THURSTON HALL once more appears as the leading man for beautiful Dorothy Dalton, the Thomas H. Ince star, in the new Paramount picture, to be shown at Theatre on entitled "The Kaiser's Shadow." Mr. Hall is a particularly handsome and well-equipped actor, and has been seen in support of Miss Dalton in numerous productions. In the present mystery picture he has a difficult role which he interprets with great skill.

German Spies in Picture

WAR is in the air and any picture or play or book dealing with the conflict and situations arising therefrom is certain to appeal to the public. This week at the Theatre, Thomas H. Ince is presenting his beautiful star, Dorothy Dalton, in a Paramount photoplay, "The Kaiser's Shadow"—a story of German plots in America. Miss Dalton has the role of a French Secret Service operative and gives a wonderful performance.

Fine New Photoplay

DOROTHY DALTON's new feature, "The Kaiser's Shadow," scheduled for the Theatre on, is based on the efforts of German plotters to steal the plans of a new "ray rifle." The Germans are handed not only a double, but a triple, cross and are completely foiled by Secret Service operatives. It is a Paramount picture, produced by Thomas H. Ince.

Ince Product—Nuf Said

IF you like a thrill, love mystery, and seek relaxation—see "The Kaiser's Shadow," which is being shown at the Theatre this week. It is a Paramount picture, with Dorothy Dalton as the star, produced by Thomas H. Ince. That's enough to insure its quality—the rest you will see for yourself.



MAIL CAMPAIGN

For the Exploitation of "The Kaiser's Shadow"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

DEAR MADAM:

Few motion picture stars have a larger or more enthusiastic following than has Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, and when it is announced that she is to appear in a new picture, popular interest is on the qui vive instantly.

Miss Dalton will appear as a Secret Service agent in her newest photoplay, "The Kaiser's Shadow," which is to be displayed at our theatre next This is a superb mystery drama which affords this star abundant opportunities for the display of her remarkable histrionic gifts.

As a French girl who becomes involved in German spy plots, Miss Dalton has a role that is full of subtleties and shades of deep emotion. From every standpoint, this is a photoplay of the highest merit and it should interest you greatly.

It will afford us pleasure to welcome you and your friends at our theatre at any time during the display of this picture. Thanking you for past favors, we remain,

Yours sincerely,

Manager.

MAIL CAMPAIGN

For the Exploitation of "The Kaiser's Shadow"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It gives us pleasure to announce that Dorothy Dalton, the beautiful Thomas H. Ince Star in Paramount pictures, will be seen at our theatre in her newest and best photoplay, "The Kaiser's Shadow," on next.

This is a mystery picture in which every admirer of Miss Dalton will be interested.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

The forthcoming presentation at our theatre next of Dorothy Dalton's latest Thomas H. Ince-Paramount photoplay, "The Kaiser's Shadow," is attracting widespread attention among our clientele.

We feel sure that this fine picture will interest you and we welcome you to our theatre during its display.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

This is to remind you that beautiful Dorothy Dalton will be seen in her newest Ince-Paramount photoplay, "The Kaiser's Shadow," at our theatre today (.....). This is a thrilling picture in which Miss Dalton portrays the role of a French Secret Service agent. Your attendance is requested.

Yours sincerely,

Manager _____

Thomas H Ince presents
Dorothy Dalton



in **"The Kaiser's Shadow"**
 By Octavus Roy Cohen & J. U. Giesy Directed by R. William Neill
 Photographed by John Stumar Supervised by Thomas H Ince
A Paramount Picture

FRANCE had sent her
 to do the most dan-
 gerous thing in the world.
 In spite of every obstacle
 the German Secret Service
 could put in her way she
would do it.

PARAMOUNT
 THEATRE

Now

Now!

Thomas H. Ince presents

Dorothy Dalton

in

"The Kaiser's Shadow"

By Octavus Roy Cohen & J. U. Giesy
 Directed by R. William Neill
 Photographed by John Stumar
 Supervised by Thomas H. Ince

FRANCE had sent her
 to do the most dan-
 gerous thing in the world.
 In spite of every obstacle
 the German Secret Service
 could put in her way, she
would do it!

For France!



Paramount
 Theatre

FRUITS OF CONQUEST
 HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
 Emperor Charles Said to be Making
 an Appeal to Italy.

ARMY DESERTER TELLS ,
 OF WORKING AS SPY

In reply to a question by Senator Nor- child was placed in care of Mrs. Meyer. peliers. One of the propeller blades was
 Ms. the Nebraskan said that just one. Police investigation up to late last found to be marked and slightly bent.
 air machine equipped with a Liberty mo- night had failed to disclose the identity A detailed examination of the marks on
 tor had been shipped to France for the of the "Lennie" mentioned in the let- the hull shows they were not made by
 American Army. ter left by McCanna. the vessel striking a submarine.

Beginning Sunday—Continuing All Week

Thomas H. Ince presents

Dorothy Dalton

in "The Kaiser's Shadow"

France
 had sent her to
 do this thing.
 Grimly determined
 she crept upon
 the roof —
 She would get them,
 for France!

A Paramount Picture

by OCTAVIUS ROY COHEN
 and J. U. GIESY

Directed by R. William Neill

Photographed by John Stumar

Supervised by Thomas H. Ince.



PARAMOUNT THEATRE

FRUITS OF CONQUEST
 HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
 Emperor Charles Said to be Making
 an Appeal to Italy.

ARMY DESERTER TELLS •
 OF WORKING AS SPY

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 In reply to a question t Senator Nor-
 Ma, the Nebraskan said that just one
 air machine equipped with a Liberty mo-
 tor had been shipped to France for the
 American Army.
 child was placed in care of Mrs. Meyer.
 Police investigation up to late last
 night had failed to disclose the identity
 of the "Lennie" mentioned in the let-
 ter left by McCanna.
 pellers. One of the p...
 found to be marked and slightly bent.
 A detailed examination of the marks on
 the hull shows they were not made by
 the vessel striking a submarine.

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THOMAS H. INCE presents
Dorothy Dalton



*"***The Kaiser's Shadow***"*
 By Octavus Roy Cohen and J.U. Giesy, Directed by R. William Neill
 Photographed by John Stumar · Supervised by Thomas H. Ince
A Paramount Picture

HER heart jumped at the sight of the
 silent, grim old sentinel but—Her
 mission was for FRANCE, and come
 what would, it must be fulfilled!

PARAMOUNT
THEATRE — NOW

FRUITS OF CONQUEST HELD UP TO TROOPS	REPORTS NEW PEACE OFFER Emperor Charles Said to be Making an Appeal to Italy.	ARMY DESERTER TELLS OF WORKING AS SPY
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EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF
"THE KAISER'S SHADOW"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
24 Sheet Stand

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK



for
"THE KAISER'S SHADOW"

Always obtainable at your exchange



Six Sheet



One Sheet



One Sheet



Three Sheet



SLIDE



Three Sheet

**Cover your Town with this Paper and you will Fill
 Every Seat at Every Performance**

Current Paramount and Artcraft Pictures in the Order of Their Release



PAULINE FREDERICK....."RESURRECTION"
 ENID BENNETT....."THE BIGGEST SHOW ON EARTH"
 SESSUE HAYAKAWA....."THE WHITE MAN'S LAW"
 JACK PICKFORD....."MILE-A-MINUTE KENDALL"
 DOROTHY DALTON....."THE MATING OF MARCELLA"
 MARGUERITE CLARK....."PRUNELLA"
 CHARLES RAY....."HIS OWN HOME TOWN"
 WALLACE REID....."BELIEVE ME, XANTIPPE"
 BLACKTONS "MISSING"
 LINA CAVALIERI "LOVE'S CONQUEST"
 VIVIAN MARTIN "VIVIETTE"
 PAULINE FREDERICK....."HER FINAL RECKONING"
 SESSUE HAYAKAWA....."THE BRAVEST WAY"
 WALLACE REID....."THE FIREFLY OF FRANCE"
 ENID BENNETT....."A DESERT WOOING"



MARY PICKFORD....."M'LISS"
 WM. S. HART....."SELFISH YATES"
 CECIL B. DE MILLE'S....."OLD WIVES FOR NEW"
 ELSIE FERGUSON....."A DOLL'S HOUSE"
 DOUGLAS FAIRBANKS....."SAY, YOUNG FELLOW"
 GEORGE M. COHAN....."HIT THE TRAIL HOLLIDAY"



Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

Dorothy Dalton

in

"Green Eyes"

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS

"GREEN EYES"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

PUBLICITY AND ACCESSORIES

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Why Dorothy Dalton's "Green Eyes" is Notable Photoplay

A DISTINGUISHED STAR

EXHIBITORS need not be told that the name of Dorothy Dalton is a power in the field of the silent drama. She is a Thomas H. Ince-Paramount star of the first magnitude and every picture in which she appears is certain to be artistically satisfying in conception and treatment. This is especially the case insofar as "Green Eyes" is concerned, a photoplay in which Miss Dalton has a characterization that will live long in the memory of all who see it. The role of a noble, pure-minded and charming wife, who is the victim of her husband's insane jealousy, is radically different from the vigorous frontier dance hall women characterizations with which her name has been associated frequently in the last twelve months. It is a deeply subtle portrayal which evidences her remarkable versatility and which, doubtless, will add greatly to her reputation as one of the most gifted of actresses. That her admirers will acclaim "Green Eyes" as one of her best photoplays, there can be little, if any, doubt.

A FAMOUS DIRECTOR

WILLIAM NEILL is one of the best of film directors, and, under the supervision of Thomas H. Ince, he is turning out some of the finest photoplays ever produced under the Paramount banner. He directed all of the pictures in which Dorothy Dalton is the star, and his latest, "Green Eyes," is said by experts to be one of the very best pictures he has thus far created.

A WRITER OF NOTE

ELLA STUART CARSON is a well known screen writer who has done much excellent work. Her stories are vigorous presentations of contemporaneous men and women in situations that charm and thrill. The theme of "Green Eyes," her latest story, is handled with discretion, skill and high artistry.

A SKILLED PHOTOGRAPHER

OF all the capable cameramen attached to the Thomas H. Ince forces, there is none whose skill exceeds that manifested in all the pictures photographed by John S. Stumar. In "Green

Eyes," Mr. Stumar's fine hand is observed in every scene "shot" by him, the whole combining to form a production which, from the standpoint of photography, at least, is unsurpassed.

A STRONG STORY

THE story of "Green Eyes" deals with a man who marries a girl much younger than himself and who becomes insanely jealous of his pretty wife. They quarrel, with the result that the wife leaves him, but after a brief separation, she returns to her husband and a reconciliation follows. But the husband soon becomes jealous of his younger brother, who has made the young wife his confidant. Subsequently, the younger brother thrashes a scoundrel who is thereafter strangled by a revengeful negro. Stumbling over the body a few hours later, the young man rushes to his sister-in-law and while he is telling her the story of his supposed crime, the husband appears and places the worst possible construction upon the incident. To shield the boy, the wife tells her husband that she has invited him to her room, whereupon the husband attempts to slay himself. The wife averts a tragedy, and just as the young brother confesses the crime to save her honor, news comes that the murderer has confessed. The young brother is exonerated and the husband and wife reconciled. The

numerous situations are dramatic and heart appealing.

A REMARKABLE CAST

THE cast of players in support of Miss Dalton in this photoplay is a remarkable one. Jack Holt, who plays the part of the jealous husband, is a talented actor who has been seen in many fine screen portrayals. Robert McKim, who is the chief trouble-maker in this story, is recognized as one of the finest "heavies" in the silent drama. Doris Lee, a splendid actress, has a congenial role, while Emery Johnston and Clyde Benson will be seen in strong portrayals.

PERTINENT REMARKS

EXHIBITORS will find "Green Eyes" a splendid vehicle for exploitation, because of its interest as a story, the popularity of its star, and the flavor of the great South. It can be played up as one of the finest photoplays in which Miss Dalton ever has been seen.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who Desire Special Story on
Dorothy Dalton or "Green Eyes."

A Paramount Picture.

DOROTHY DALTON ONE OF MOST POPULAR STARS IN PHOTOPLAY FIELD

Beautiful and Talented Screen Favorite Has
Delightful Role in New Paramount
Picture, "Green Eyes"

AMONG favorite screen stars in this country, few have a greater or more enthusiastic following than Dorothy Dalton, whose recent pictures, "Tyrant Fear," "The Mating of Marcella" and "The Kaiser's Shadow," were seen here with such success. Miss Dalton has an entirely new characterization in her latest Paramount offering, "Green Eyes," written by Ella Stewart Carson, and produced under the supervision of Thomas H. Ince, which will be presented at theatre next

In this unusually captivating photoplay, Miss Dalton appears as the beautiful wife of an aristocratic Southerner, who is several years older than herself, and who is obsessed by the fear that she may lose her heart to a younger man, and he be deprived of her love. This man is so persistent in his jealousy that she packs up and returns to her home determined never to see him again.

But it develops that the separation brings her to a realization of her love for her husband and she returns to his home. He receives her with open arms and both agree that jealousy will no longer have any part in their lives.

In the course of time the husband becomes jealous of his own brother, who, when he is convinced that he has killed a man whom he had beaten, but who, in fact, has been murdered by a mulatto, brings a shadow over his brother's household. How this young woman convinces

her husband of her love, in a scene of intense dramatic power, is shown in the development of the story, which, it is said, will be found to be one of the best in which Miss Dalton thus far has figured.

"The character of Shirley Hunter, which I portray in my latest photoplay," said Miss Dalton in a recent interview, "is one of the strongest in which I have been seen in many months. The character of Shirley is a complex one, she being rather foolish, perhaps, according to the conventional idea, but she never loses sight of her duty to her husband and herself. Shirley is a strong-minded young woman of high moral instincts, and when she becomes a victim of her husband's green-eyed jealousy, she resents his course vigorously. I regard this characterization as one of value to all husbands and wives, proving, as it does, that jealousy too often lacks foundation and destroys the happiness of husbands and wives without reason. In this respect, independent of its other dramatic features, which, I believe, will be found to be highly entertaining to the average motion picture audience, 'Green Eyes' is a picture of great sociological value."

Miss Dalton is one of the most charming actresses in motion pictures, and her prominence is such that any photoplay in which she appears is well worth while. The picture was directed by R. William Neill, under the personal supervision of Thomas H. Ince, and the scenes were photographed by John S. Stumar. Miss Dalton is supported by Jack Holt, sterling actor, who has been seen in many notable photoplay successes, and who appears in "Green Eyes" as her jealous husband. Doris Lee, a charming actress, plays the part of a Rector's daughter, while Robert McKim, said to be one of the best villains in motion pictures, appears as Alexander Chaplin, a drunkard, who involves Shirley Hunter in serious trouble. Others in her support are Emery Johnston and Clyde Benson.

Cast and Story of "Green Eyes"

For Use of Exhibitors in Their House Organs or for General Publicity.

A Paramount Picture.

DOROTHY DALTON'S NEW PICTURE, "GREEN EYES," UNUSUALLY DRAMATIC

Theme Deals With Jealousy and Numerous
Thrilling Scenes Make This a Most
Remarkable Photoplay

"GREEN EYES"

THE CAST

Shirley Hunter Dorothy Dalton
Pearson Hunter, Shirley's Husband... Jack Holt
Morgan Hunter, His Brother... Emery Johnston
Margery Gibson, Morgan's Fiancee... Doris Lee
Alexander Chapman, a Drunkard. Robert McKim
Jim Webb, a Mulatto Clyde Benson

THE STORY

BELONGING to an old aristocratic family of the South, and imbued with the sentiment of superiority above his fellows, Pearson Hunter marries a young woman of the North, who is several years his junior. He has found in Shirley Hunter everything that men admire in womanhood, but he is obsessed by the fear that she may one day fall in love with a man younger than himself.

As the weeks drift into months, this fear almost drives him mad. One day he finds Shirley in what he deems a compromising position with Alexander Chapman, a dissipated neighbor, and a violent quarrel ensues. Angered at her husband's unreasonable jealousy, Shirley packs up her belongings and returns to her home in the North.

In the weeks that follow, realization comes to both husband and wife that their separation is foolish, and Shirley returns to her husband's home. She realizes that she loves him, while he is overjoyed and welcomes her with open arms. A new understanding is entered into and both resolve that jealousy shall have no part in their lives thereafter.

During Shirley's absence, Morgan Hunter, the younger brother of Pearson's, returns home from college and a strong friendship between Shirley and himself develops. Morgan is engaged to Margaret Gibson, daughter of the local Rector, and Shirley warmly advocates their betrothal. She has frequent consultations with Morgan, and, in spite of all his promises, Pearson Hunter becomes jealous of his wife and brother.

In a drunken quarrel, Alexander Chapman rouses the enmity of Jim Webb, a mulatto, who swears vengeance. Chapman has had trouble with Morgan and when the former comes uninvited to a party at the Hunter home, Morgan thrashes the man severely and leaves him lying unconscious in the garden. Here it is that Jim Webb finds him and gleefully strangles him.

Morgan discovers Chapman's body, and, believing himself a murderer, he appeals to Shirley for protection. He is telling her his story when the husband appears. She hides Morgan behind a screen, but unsuccessfully. Hunter is enraged and when he demands an explanation, rather than reveal Morgan's confession, Shirley states that Morgan had come to her room at her own invitation.

Believing that his honor has been betrayed, Hunter is about to blow out his brains, when Shirley intercepts him. She pleads with him and contends that as she alone is to blame, she alone should pay the price. She suggests that they draw lots to determine who shall die. Believing she is bluffing, Hunter consents to the arrangement, and two pieces of paper, one short, the other long, are placed between the covers of a book.

Hunter turns his back for an instant and Shirley withdraws the short slip. He detects her and denouncing her as a cheat and liar, takes it from her and is thunderstruck when the truth is revealed. Morgan bursts into the room at this juncture and reveals the reason for his nocturnal visit. This confession is followed by the news that Webb had confessed his crime, and Shirley and Hunter fall into each other's arms, happy in their love.

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No. 10

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1883
No. 10

PRESS REVIEWS

To be Sent to the Newspapers Immediately After the First Display of "Green Eyes."

A Paramount Picture.

DOROTHY DALTON SCORES GREAT SUCCESS IN HER NEW PHOTOPLAY, "GREEN EYES."

Beautiful Paramount Star Has Dramatic Role of
Wife Whose Husband is Unreasonably
Jealous of Her

APPEARING in what may be aptly termed the best photoplay in which she has been seen in many months, Dorothy Dalton, the charming Paramount star, proved a delight to a large and enthusiastic audience at the..... Theatre yesterday. Her newest vehicle, produced by Thomas H. Ince, is "Green Eyes," and, as the title indicates, it deals with the vital subject of jealousy and the troubles the green-eyed monster provokes in the lives of many men and women in this modern day. This story, written by Ella Stuart Carson, and directed by R. William Neil, under the supervision of Thomas H. Ince, is one of unusual heart appeal and is filled with intensely dramatic situations.

The theme deals with a man who marries a woman much younger than himself and who become insanely jealous of her, the thought that he might lose her love obsessing him wholly. They quarrel frequently, with the result that the wife leaves him, but after a brief separation she returns to him and a reconciliation follows.

But jealousy has not died away in the husband's heart, and he becomes jealous of his younger brother, who has made the young wife his confidant. Later, the young man lashes a scoundrel, who is thereafter strangled by a revengeful negro. The young man discovers the body in the garden, and believing himself a murderer, he goes to the room of his sister-in-law at night and pleads for her protection.

He tells her his lamentable story, and at this juncture the husband enters. When he demands an explanation, the wife resolves to protect the youth at every hazard, and, to accomplish this, she is forced to make the admission that she herself invited the young man to her apartment. The husband seeks to commit suicide, but is prevented from carrying out his design by the wife. Then comes the news of the murderer's confession; explanations follow and all ends happily.

There are many thrilling moments in the development of this story, those attending the climax being exceptionally tense. Miss Dalton's portrayal is as convincing as it is artistic, and Jack Holt, as the jealous husband, was excellent. The supporting company, which included Emery Johnston, Doris Lee, Robert McKim and Clyde Benson, was splendidly cast, and from every other standpoint, the presentation was an artistic success.

"Green Eyes" a Success.

DOROTHY DALTON, the famous star in Paramount Pictures, made a distinct hit in her newest photoplay, "Green Eyes," at the..... Theatre yesterday. This is a charming story dealing with the troubles of a jealous husband who fancies because his wife is much younger than himself and a beauty, that he is bound to lose her love. But he doesn't. There are numerous dramatic situations of great strength in the picture, and the supporting company is excellent, chief among the players being Jack Holt, Doris Lee and Robert McKim. The picture, which was produced under the supervision of Thomas H. Ince, is one of the best vehicles for Miss Dalton that has been presented here in several months and it will prove a genuine delight to all who see it.

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Thomas H. Ince presents

DOROTHY DALTON



By Ella Stuart Carson
Directed by
R. WILLIAM NEILL
Photographed by
JOHN S. STUMAR
Supervised by
THOMAS H. INCE



in

"Green Eyes"

A Paramount Picture

Before "the cure" he was so jealous of his wife that he wasn't fit to live with. After "the cure"—Heaven on earth! See "the cure"!

PARAMOUNT

THEATRE

SPECIAL NOTICE

Our halftone cuts are made with the 55-line screen. The finer screens are not printable on the inferior papers and inks now on the market. We also urge you to furnish your papers with electros instead of mats. The improved appearance will more than offset the slight additional cost.

Thomas H. Ince presents

DOROTHY DALTON



in "Green Eyes"



By Ella Stuart Carson Directed by R. William Neill
Photographed by John S. Stumar Supervised by Thos. H. Ince.

A Paramount Picture

Her husband went through life nursing a terrible grouch; he thought she loved everyone on earth except him. Things went from bad to worse until poor wifey was about ready to give up the ghost. Then— That's it! Then! See that then!

Paramount Theatre

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

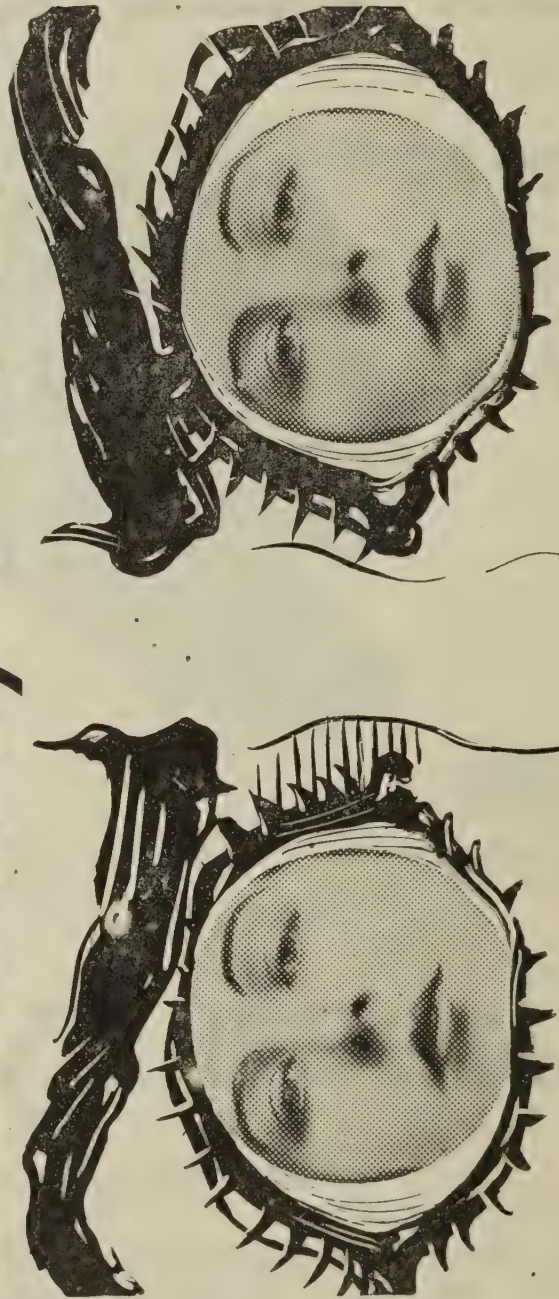
MOTION PICTURE DIRECTOR

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
 11th St. to 42d St.
THEATRE AT 40TH ST.
 er—"The Beast of Berlin"
SEA EIGHTH AVENUE
 Secret," with ELLA HALL,
 nts "THE OTHER WOMAN."
OPERA HOUSE 8th Ave.
 er—"The Beast of Berlin"
ATHE NEWS COMEDY
VAUDEVILLE
MES 8TH AVE. AT 42D ST.
 Continuous 1 to 11 P.M.
 in "ROUGH & READY."
 Eve., 15c, including war tax.
GE Eighth Ave. & 16th St.
 Cont. 12 Noon to 11 P.M.
 BRADY in "THE TRAP."
 THE WOMAN IN THE WEB."
WEST SIDE
 St. to 86th St.
BROADWAY AND
THEATRE 77TH STREET
 kawa, "Honor of His House."
 s in "Riders of the Night."
TEATRE 8TH AVENUE
 AT 44TH STREET
 RDN, "The Splendid Sinner."
WEST SIDE
 11th St. to 125th St.
BROADWAY AT 89TH ST.
 SESSUE HAYAKAWA in
 "THE HONOR OF HIS HOUSE"
 VIOLA DANA in
 "RIDERS OF THE NIGHT"
IAN 16 Cathedral Parkway
 2 to 11 P.M.
 VET, in "Lest We Forget"

All Week Beginning Sunday
 Thomas H. Ince presents

Dorothy Dalton



"Goon Lovers"

BELOW 14TH
NEW STAND EAST BR
 Mrs. Vernon Castle, "Hilliest Mystery"
 "His Old-Fashioned Dad" & Alice
ORPHEUM 126 Second
 FRANK KEENAN in "LOAT
 4th Epis. "THE WOMAN IN
ST. MARKS 13th St
 CARIYIE BLACKWELL in
 OUT." "THE EAGLES"
WINDSOR THEATRE 41
 GAIL KANE in "THE TAI
 Episode 16 "THE MYSTER
M. & S. Thea
AMERICAN MOVIES
 Francis X. Bushman & R
 in "With Neatness and
M. & S. 6-8 Del
 J. Warren Kerrigan in "T
 Card." 8th Epis. "The I
NEW 14th ST. 14TH
 SE
 "TARZAN OF THE
 The Wonder Play of
ODEON 58-62 Clit
DOROTHY DALTON in "T
 Mack Sennett Comedy, "R Pa
PALACE 133 Es
 Pauline Frederick, "Mrs. D
 5th Epis. "The Woman
SUNSHINE 141 E. I
 Edith Storey, "Treasure
WACO 118 Riv
 Elsie Ferguson, "The Sc
STAPLETON
RICHMOND THE
 CARMEL MYERS in "The M
 CHARLIE CHAPLIN in "A
THE VARIETY

by
Directed by
R. William Neill
Photographed by
John Stumar
Supervised by
Thomas H. Ince.



A Paramount Picture

Fairly popping out with jealousy her husband's eyes followed her wherever she moved.

She couldn't talk to or dance with another man. She couldn't even talk to one of her own male relatives.

Finally his jealousy lead to—

Oh, Lady! Lady! See what it lead to!

PARAMOUNT THEATRE

UP AND DOWN
BROADWAY

In and Out
of the
City

HOBOKEN
STRAND Washing
STRAND PLAY
IN
"BROADWAY JO"

YONKERS, N.Y.
HAMILTON WM. S.
in "THE
"A SON OF DEMOCRACY"
ORPHEUM KITTY
in "THE PU
TWO—MAE MARSH in "Field

ROCKAWAY B.
HAMMET
NEW THEATRE ROCKAWAY
in "T
OLGA PETROVA WITHI

FAR ROCKAWAY
COLUMBIA
MAE MARSH, "The Face"

Stuyvesant Heights
COLONIAL BROAD
ROCKAWAY
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont.
Henry B. Walthall in "Humble
USUAL VAUDEVILLE

IMPERIAL THEA. Hal
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

"A LEAP TO FAME"
"THE HOUSE OF HATE."
NINGSIDE 8th Avenue at
116th Street.
Forbes-Robertson
asks and Faces."
EST 99th & Columbus Ave.
Cont. 11.20 to 11 P.M.
NETT in "THE KEY TO
BUSINESS," Toto Comedy.

underland
AT 152D STREET
Phillips in "The Risky Road"
COMEDY 3754 3d Ave.
IAFERRO, "The Three of Us"
COMEDY
Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"
EATRE, 4048 Third Av.
iscalse in "Madame Who?"

PLAZA 168th Street
895 7th Ave.
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section
BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalse in "Within the Cup"
A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section
TRIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.
AM FARNUM
IN
MISERABLES"
MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

1887

1887

1887

1887

1887

1887

1887

ADVANCE PRESS STORIES

To be Sent to the Newspapers Daily for One Week Prior to and During the Display of
"Green Eyes", a Paramount Picture.

ATMOSPHERE OF THE SOUTH CLINGS TO "GREEN EYES"

Dorothy Dalton Seen as Suffering
Wife in Strong Paramount
Photoplay

THE atmosphere of the South clings about the story of "Green Eyes" in which Dorothy Dalton will appear at the Theatre, next This Paramount offering is from the Ince studio and was written by Ella Stuart Carson. The title implies that jealousy is the mainspring of the action and, as a matter of fact, so it is. But there is much more—and withal, a tensivity of situation and a dramatic climax that is rare even in these days of advanced motion pictures.

Roughly, the story is of a man who marries a girl younger than himself and becomes insanely jealous of her. One quarrel ends in a separation and reconciliation and then the husband grows jealous of his own younger brother. Later, a scoundrel is thrashed by the same brother and afterward murdered by a revengeful negro. Believing himself the slayer the brother rushes to the room of his sister-in-law and gasps out the story. There he is found by his brother who puts the worst construction on the affair. To shield the youth, the wife says she invited him to her room. A tragedy is averted when the brother confesses to the crime, but later the negro also makes a confession exonerating him.

R. William Neill was the director. The photography has the usual Paramount excellence. The supporting cast is admirable. Jack Holt is the husband, Dorothy Dalton the wife, Emery Johnston the brother and Robert McKim the villain. Doris Lee and Clyde Benson have important roles. The picture may be recommended as a sterling drama of genuine strength with not a little depth of feeling and beauty of investiture.

DOROTHY DALTON IS BEAUTIFUL IN NEW FILM "GREEN EYES"

Charming Paramount Star Has
Fine Role in Photoplay of
the Southland

BEAUTIFUL is one of the most abused adjectives in the language but it can never be better employed than when describing Dorothy Dalton, the lovely Ince star whose Paramount picture, "Green Eyes," will be the attraction at the Theatre next

The South is used as a frame for the delectable star on this occasion and advance reports say that it is one of her best pictures. It was directed by R. William Neill and written by Ella Stuart Carson.

Miss Dalton has a myriad of followers who declare she is not only the loveliest thing on the screen but that she can out-act most stars as well. And withal, she is the most delightfully naive of young persons, refusing to permit herself to be flattered into egotism.

Dorothy Dalton made her biggest hit, perhaps, up to the time of her entrance into Paramount pictures, with "The Flame of the Yukon." But since then she has advanced steadily with such splendid pictures as "The Mating of Marcella," "The Kaiser's Shadow," "Love Me," "Tyrant Fear," etc.

Thomas H. Ince personally supervises her productions which is an earnest of their quality.

Notable Production

DOROTHY DALTON'S new Paramount photoplay, produced by Thomas H. Ince, is a notable production from every standpoint. The theme is jealousy which nearly wrecks the lives of a man and woman, and it is played by fine players who appear in Miss Dalton's support. It will be shown at the Theatre next with fine accessories.

REAL SOUTHERN CAMP MEETING IN "GREEN EYES"

Nothing Left Undone by Pro-
ducer to Make This Photoplay
Realistic and Thrilling

A REAL southern camp meeting is filmed in "Green Eyes," the new Paramount picture starring Dorothy Dalton, which will be shown at the Theatre on Thomas H. Ince produced the picture and with his usual determination to leave nothing undone that would render the film more convincing, he engaged nearly one thousand colored men and women and took them to a small town near Los Angeles, where, in a shaded grove, a regular old-fashioned gathering of this character was put on. The affair developed into literally the real thing. It was genuine "atmosphere" and proved highly effective.

Miss Dalton is supported by Jack Holt and a fine cast in this picture, which has to do with the jealousy of a man who has a young and lovely wife who is innocent of any wrong, but whom he suspects constantly. And from this develops a tragedy and only by chance is a still greater one averted. But the story is not morbid, on the contrary, being filled with bright comedy and colorful moments, and with the atmosphere of the South.

A Strong Photoplay

THE story of "Green Eyes," the new Paramount photoplay in which beautiful Dorothy Dalton will be seen at the Theatre next, is one of exceptional beauty and strength and affords Miss Dalton many opportunities for the display of her versatile talents. She is finely supported by a capable staff of screen players, chief among whom is Jack Holt.

STOP "GREEN EYES" EXHORTERS? NO! NO!

Comical Incident While Filming New Dalton Photoplay.

WHEN Director R. William Neill, while filming "Green Eyes" for Paramount with Dorothy Dalton in the star part, undertook to stop a negro camp-meeting after it had got going, he found he was up against the toughest problem in his career.

True, it was only an imitation camp-meeting, but the exhorters, when they started exhorting; the singers, when they began to sing, all refused to stop. So they stopped grinding on the scene, one of the most humorous in the picture, and waited ten minutes till the throng of colored brethren and sisters decided it was time to quit.

"Green Eyes" is a story of jealousy and what it leads to. But the picture is full of comedy and a splendid vehicle for Dorothy Dalton, one of the loveliest and most graceful young women on the screen. "Green Eyes" comes to the Theatre on

Charming Photography

PHOTOGRAPHIC values and beauty far beyond the average combine to make "Green Eyes," the Paramount picture now being shown at the Theatre, exceptional, particularly when it is stated that a strong plot and wonderful cast are also included. Dorothy Dalton is the star and Jack Holt, her supporting lead, with a fine aggregation of players portraying the other characters. John S. Stumar did the photographic work and G. Harold Percival was art director. R. William Neill directed the picture. This combination resulted in a picture that is pleasing to the eye and appealing to the mind and heart.

DOROTHY DALTON DISCUSSES FILM

Star of "Green Eyes" Says Jealousy Should Be Shunned.

DISCUSSING her new photoplay, "Green Eyes," the splendid Paramount feature which will be shown at the Theatre next, Dorothy Dalton, the celebrated star, said that jealousy, which is the theme of her latest starring vehicle, is one of the greatest evils in a world that has many undesirable things in it, as well as much that is wonderful and lovely.

"There is never anything lovely about jealousy," she says. "It breaks hearts and homes and never did a bit of good in the knowledge of man. If I can show in this great picture, which was produced by Thomas H. Ince, that jealousy is a thing to be shunned like a plague, I will feel I have done some real good in the world."

Jack Holt heads the support of Miss Dalton in this picture. The story is southern in atmosphere and among the amusing features is a real old Southern camp-meeting wherein hundreds of colored extras are employed.

Doris Lee Talented

PRETTY Doris Lee is one of the Thomas H. Ince discoveries and she appears to advantage in Paramount pictures. She has a daintily pleasing role in "Green Eyes," the new Dorothy Dalton picture, which comes to the Theatre next Miss Lee is talented and is making a steady upward climb in her screen work. The picture is said to be one of the most dramatic and emotional in the roster of recent screen attractions. Certain it is that Miss Dalton will enhance any story by her personal charm and in this production she has a superior cast as well.

M'KIM A FAMOUS FILM MISCREANT

But Nevertheless Fine Paramount Player Is Whole-Souled Chap.

ROBERT McKIM is one of the most whole-souled villains in the entire galaxy of film miscreants. He has been hissed and hated by more screen patrons, probably, than almost any other actor. There is something about the very look of his eyes and the waxed ends of his supercilious mustache that make you want to take him out and beat him to a pulp.

And the odd thing about it is that McKim is a splendid chap, liked by all who know him—off the screen. He appears as the heavy man in "Green Eyes," Dorothy Dalton's new Paramount picture, produced by Thomas H. Ince and directed by R. William Neill. It will be an attraction at the Theatre on next.

An Artistic Director

R. WILLIAM NEILL is one of the most artistic of film directors and under Thos. H. Ince's supervision is succeeding in turning out some of the finest photoplays that have been released under the Paramount banner. Dorothy Dalton is star of the pictures directed by Mr. Neill and the latest is "Green Eyes," a southern tale with jealousy as the motive and much comedy relief, which will be shown at the Theatre next Jack Holt is leading man for Miss Dalton in a role that differs from anything he has previously done. In fact, the picture is more or less a distinct novelty.

Notice to Jealous Men

JEALOUS men, take notice! If you desire to be cured, see Dorothy Dalton in her new Paramount photoplay, "Green Eyes," at the Theatre next This should show you how baseless jealousy is and how faith and trust bring happiness to human lives.

Jack Holt a Paradox

JACK HOLT is a paradox. He can do either the most reprehensible of villains or the most engaging of heroes without experiencing any particular difficulty in the transition. In "Green Eyes," the new Dorothy Dalton Paramount picture, which will be shown at the Theatre next, Mr. Holt is the husband, consumed by jealousy of his lovely young bride, but who is, withal, a forgiving and an honorable man, albeit proud beyond the limits of good taste even for a southerner. This new picture is declared to be the best to date starring Dorothy Dalton.

Have Important Roles

CLYDE BENSON and Emery Johnston have two important roles in "Green Eyes," which is the next Paramount attraction at the Theatre starring lovely Dorothy Dalton. The first is that of a sickly but vindictive "white nigger" and the other is of a weak but well meaning young southerner. The story of the picture is concerned with jealousy, but it has also numerous appealing features, not the least of which is its southern atmosphere.

Author of "Green Eyes"

ELLA STUART CARSON is author of "Green Eyes," the new Paramount photoplay starring sweet Dorothy Dalton, which will be displayed at the Theatre next She has written a charming story which is at once a severe arraignment of jealousy in modern life and a highly educational force. Thomas H. Ince, the producer, has provided admirable support for his charming star.



MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Green Eyes"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:--

Jealousy and the countless woes it inflicts, form the basis of the story of "Green Eyes," the newest Paramount photoplay starring beautiful Dorothy Dalton, which will be displayed at our theatre next

Miss Dalton is an actress of remarkable ability which she has evidenced in numerous characterizations in such notable picture successes as "Tyrant Fear," "The Mating of Marcella," "The Kaiser's Shadow," and others, but in none has her artistry been so capably manifested as in this superb photoplay.

The scenes of "Green Eyes" are located in the South and it is filled with dramatic episodes, all vibrant with real thrills and tense heart appeal. There is a fine admixture of comedy which will be relished by all admirers of this popular star, and the production doubtless will increase her reputation and add to the prestige of Thomas H. Ince, the producer, and his fine staff of assistants.

We cordially invite you to attend the opening display, and we warn you that you must come early if you desire your choice of seats.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Green Eyes"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Ever charming and delightful, Dorothy Dalton, the famous star in Paramount pictures, will be seen in her new photoplay, "Green Eyes," at our theatre next This is a photoplay of the highest artistic merit and we urge your attendance at some time during its display at our playhouse.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
5 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Conspicuous for her artistry, Dorothy Dalton, the beautiful Paramount star, is recognized as one of the foremost actresses in the field of the silent drama. She will be seen in her latest photoplay, "Green Eyes," at our theatre next, and, we think, the announcement will delight all our patrons.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to inform you that beautiful Dorothy Dalton, one of the most famous of screen stars, will appear in her latest Paramount photoplay, "Green Eyes," at our theatre today. All admirers of Miss Dalton will find this to be one of the best pictures of her superb repertoire.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"GREEN EYES"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets
Twenty four-sheet stand

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

ADVERTISING POSTERS AND SLIDE FOR DOROTHY DALTON in "GREEN EYES"

Always obtainable at your Exchange



Three Sheet



Three Sheet



One Sheet



Six Sheet



One Sheet

Current Paramount and Artcraft Pictures in the Order of Their Release



PAULINE FREDERICK "RESURRECTION"
 ENID BENNETT..... "THE BIGGEST SHOW ON EARTH"
 SESSUE HAYAKAWA..... "THE WHITE MAN'S LAW"
 JACK PICKFORD "MILE-A-MINUTE KENDALL"
 DOROTHY DALTON.. "THE MATING OF MARCELLA"
 MARGUERITE CLARK "PRUNELLA"
 CHARLES RAY "HIS OWN HOME TOWN"
 WALLACE REID "BELIEVE ME, XANTIPPE"
 BLACKTON'S "MISSING"
 LINA CAVALIERI "LOVE'S CONQUEST"
 VIVIAN MARTIN "VIVETTE"
 PAULINE FREDERICK "HER FINAL RECKONING"
 SESSUE HAYAKAWA "THE BRAVEST WAY"
 WALLACE REID "THE FIREFLY OF FRANCE"
 ENIT BENNETT "A DESERT WOOING"



MARY PICKFORD "M'LISS"
 WM. S. HART..... "SELFISH YATES"
 DOUGLAS FAIRBANKS..... "MR. FIX-IT"
 CECIL B. DE MILLE'S "OLD WIVES FOR NEW"
 ELSIE FERGUSON "A DOLL'S HOUSE"
 DOUGLAS FAIRBANKS "SAY, YOUNG FELLOW"
 GEORGE M. COHAN..... "HIT THE TRAIL, HOLLIDAY"

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To

Date _____

Julian Eltinge



CAST

SAUNDERS JULIAN.	}									JULIAN ELTING
COUNTESS RAFFELSKI	}									
BETTY LOVERING	.									FLORENCE VIDOR
MRS. LOVERING	.									EDYTHE CHAPMAN
DR. JOHN CAVENDISH	.									TULLY MARSHALL
ESMOND VANDERGRIFT	.									GUSTAVE VON SEYFFERTITZ
MRS. VANDERGRIFT	.									MABEL VANBUREN
DETECTIVE BOYLE.	.									BILLY ELMER
SOTO	.									GEORGE KUWA
THE MAID	.									MRS. GEORGE KUWA

Directed by Donald Crisp

Press Book and Exhibitors' Aids

JESSE L. LASKY presents

JULIAN ELTINGE in

"The Countess Charming"

By Gelett Burgess & Carolyn Wells
Directed by Donald Crisp

A Paramount Picture

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ANOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DE MILLE, Director General

SYNOPSIS

Saunders Julian, a wealthy young business man, meets Betty Lovering, beautiful daughter of a social-climbing mother, at a Red Cross gathering in the local country club.

The dictator of society, who leads the smart set, is Mrs. Esmond Vandergrift. In a discussion concerning Red Cross contributions, Saunders Julian unintentionally offends Mr. Vandergrift and the two decide to oust the unlucky young man from society.

Julian has promised Betty Lovering, with whom he is rapidly falling in love, that he will obtain a large donation for the Red Cross, but since his cold reception by the Vandergrifts and Betty's mother, he realizes that the possibilities of doing this are extremely small.

Owing to his being barred from society, Saunders Julian swears "revenge" on the would-be social mentors, and decides to

pose as a Russian countess, making use of his ability to impersonate women, and a large wardrobe of women's clothes which he had used in amateur theatricals. As the countess, he rents a large estate near the Vandergrifts and not far from the country club and is amused to find himself not only re-admitted to society, but one of the most popular personages of the place. Even Mrs. Vandergrift herself is deceived and invites the "countess" to many of her most exclusive social functions.

Once fairly established, Julian proceeds to make good his promise to Betty to collect for the Red Cross and is astonished herself - no, himself - at the results. He steals one man's wallet, another's valuable scarfpin and from Mrs. Vandergrift herself he takes a priceless necklace of pearls. Also, as the "countess" he meets Betty and proceeds to sing the praises of Saunders Julian so highly that Betty becomes jealous.

The various thefts are soon discovered and a detective sent for to find out who is doing the thieving. Suspicion points directly to the "countess" and the evidence is strong enough to warrant her arrest. The arrest is planned for the Country Club dance but just as the officers are about to seize the unknown countess, he turns out the lights, knocks down the officers and makes good his escape.

Through a friend it is announced that the "countess" is severely hurt and is on the verge of death. As the detectives wait outside, the countess dies and Saunders Julian appears. Betty, remorseful for her jealousy of the countess, seeks to place some flowers on her coffin, but before she can be prevented, the double personality is exposed and the two are happy.

Whatever campaign you put on for this picture—tell Chas. E. Moyer, Paramount, 485 Fifth Ave., N. Y. City, about it. If you want help—ask him.

JUST WHAT YOU WANT TO KNOW ABOUT "THE COUNTESS CHARMING"

HERE'S THE SENSATION OF THE YEAR. That's but one of a hundred and one reasons which could be given to prove that this picture will be a big money-maker. It's sensational because it is wonderfully unique and without equal, containing as the star the world's greatest feminine impersonator, Julian Eltinge, who makes his debut on the screen.

JULIAN ELTINGE IS A WONDERFUL DRAWING CARD and a star that millions have waited for for many years. It was only after years of persuasive efforts that he consented to appear in pictures.

HERE'S A REAL FELLOW who plays real women parts. Personally, he's a man's man and a thorough good fellow, with the inimitable ability of making himself appear a beautiful and captivating woman.

EVERYBODY WANTS TO SEE HIM, because this privilege has only been granted to a few cities where he appeared in stage productions. No one has ever been so wonderfully publicized and advertised. This will give your patrons their first chance to see him on the screen.

HE HAS BEEN GIVEN A STORY written by the great Gelett Burgess and Carolyn Wells, well-known humorists, poets and short story writers. It is a whirl-wind comedy in which the audience is "let-in" on the plot but in which the suspense is perfectly wonderful, telling of this "dual" character who as a beautiful Countess steals to help the Red Cross fund and himself to a bride.

WONDERFUL OPPORTUNITIES ARE OFFERED the star to display his best qualifications, and, BEST OF ALL, to wear his wonderful gowns. It has always been said that no woman ever had a wardrobe like Mr. Eltinge's, and he wears many of his loveliest gowns in this production.

FOR YEARS HE WAS THE SENSATION of the stage. His impersonistic qualities were found by chance and his rise was meteoric. On the stage he packed thea-

tres with such productions as "Cousin Lucy," "The Fascinating Widow," "The Crinoline Girl," and he became so popular that one of New York's most popular playhouses was named for him.

FOR HIS SCREEN DEBUT, they have given him more than a great production; they have given him a wonderful supporting cast, included in which are Tully Marshall, Edyth Chapman, Florence Vidor, Mabel Van Buren, Billy Elmer, and others.

DONALD CHRIST, one of the best-known actor-directors, directed this picture.

LIST OF ACCESSORIES

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four-sheet

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure one-sheet

Series of advertising layouts; mats of all

Press Book with many promotional ideas

Heralds

Window Cards

Slides

Music Cues

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1. Cover
2. Sales talk and list of accessories
3. Post-card and letter
4. Promotional suggestions
5. Biographical sketch
6. Stock star cuts and mats
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8. Ad layouts with mats
9. Ad layouts with mats
10. Ad layouts with mats
11. Lithographs and slide
12. Production cuts and mats
13. Promotional publicity
14. Promotional publicity
15. Advance publicity
16. Advance publicity
17. Advance publicity
18. Synopsis and cast
19. Synopsis continued

SUGGESTIONS FOR POST-CARDS FOR "THE COUNTESS CHARMING"

SENSATION OF THE YEAR

The most noted female impersonator ever seen on the stage is to appear in Paramount Pictures. Julian Eltinge takes the part of "The Countess Charming" in the title role of that play which is to appear at the theatre next week.

HE has more handsome gowns than most society women. The question naturally arises—Who?

The answer is Julian Eltinge, the world-renowned female impersonator, who makes his appearance in photoplays for the first time in the forthcoming Paramount production, "The Countess Charming," at the Theatre next week.

SUGGESTIONS FOR LETTER FOR "THE COUNTESS CHARMING"

Dear Madam:

You may think that your favorite actress or your favorite photoplay star is well gowned and well dressed, but it is conceded by the majority of screen stars that Julian Eltinge, the famous female impersonator, has one of the most complete wardrobes of feminine gowns in existence.

Mr. Eltinge has appeared on the stage both in Europe and America in his well-known double roles and has recently been engaged by the Paramount Pictures Corporation to appear in screen productions. The first production is entitled "The Countess Charming," in which as a man he falls in love with a real girl, and as a Countess he, of course, praises the man to the girl, although her parents object strenuously. Because of his dual character, he soon finds himself in trouble with the police over the supposed demise and disappearance of the Countess when he has decided to play his male role entirely. The complications set in thick and fast and carry those in the film along at a speed which is remarkable.

You will undoubtedly want to see Mr. Eltinge in his first production, which is to be shown at this theatre commencing

We will also be showing on that day the Burton Holmes travelogues and the Paramount-Bray pictograph. May we have the pleasure of seeing you then?

Cordially yours,

..... Theatre.

Whatever promotional ideas you use, tell Charles E. Moyer, Paramount, 485 Fifth Avenue, New York City, about them. We are interested in what you do.

SUGGESTION FOR LOBBY DISPLAY

It is suggested that you get two wax figures with exactly the same features and dress one as a man and one as a woman. Stand them side by side or facing each other, and have a sign reading, "These are both the same person, but one is known as C. Raffelski and one as Saunders Julian. If you want to find out which is which, do not fail to see Julian Eltinge in 'The Countess Charming,' starting next week."

SUGGESTION FOR STREET ADVERTISING

For street advertising, a similar scheme can be worked by getting two men or boys who look very much alike (possibly there are twin brothers in your town who could take the part), dressing one as a man and the other as a woman, and have them go around town carrying a sign or a suitcase labelled in the same way as the announcement in front of the theatre. As a special stunt for "Countess Charming," as the plot of this production hinges around the change of the hero from male attire to female clothing, and this is also a mystery play, it is suggested that a cardboard cut-out be made to represent the interiors of two houses in cross-section and an under-passage to be shown connecting the two. You can have printed on a card attached, "Countess Charming suddenly disappears. This under-passage may be a clue."

If you are interested in a semi-mystery story, see the "Countess Charming" here next week.

SUGGESTION FOR CAR CARDS AND NEWSPAPER ADVERTISING COPY, ENTITLED, "WHICH IS WHICH?"

When you see "Countess Charming" (which you undoubtedly will), you will, no doubt, be as much confused as anybody else to tell when the Countess is the Countess and when she is not. This remarkable change from a male role to a female role and back again is accomplished by no less a person than Julian Eltinge, the versatile female impersonator of stage fame.

The production is to be shown at the Theatre next week.

HAS MORE HANDSOME GOWNS THAN A WOMAN

This may seem a strange thing to say of a man, but it is nevertheless true.

Julian Eltinge, the talented female impersonator, actually has a handsomer wardrobe of woman's gowns than most stage or screen stars. He shows these off to good advantage in his first screen production, entitled, "THE COUNTESS CHARMING," to be shown at the Theatre next week.

Send photos of your theatre and displays to Charles E. Moyer, Paramount, 485 Fifth Avenue, New York City, and we'll help you in future work.

JULIAN ELTINGE, A PARAMOUNT STAR

Julian Eltinge was born in Butte, Montana, but his parents moved to Boston, Mass., while he was still very young and it was in that city that he went to school and spent the greater part of his childhood. He was forced to go to work at the early age of fourteen.

The story that he is a Harvard man doubtless owes its origin to the fact that Mr. Eltinge, whose real name by the way, is William Dalton, belonged to the Boston Cadets, a military organization, many of the members of which were Harvard men. The Cadets were in the habit of giving excellent amateur productions yearly and it was at one of these, namely, "Miss Simplicity," that Julian Eltinge gained his first notority as a female impersonator. During his whole assoication with the Boston Cadets, Mr. Eltinge was assoicated with a Boston wholesale house.

But his talent was too great to be "hidden under a bushel" and it was not long before he made an appearance at the New Amsterdam Roof in New York City, and later journeyed to London where he was seen in 1906 at the Palace Theatre.

On returning to New York City, Mr. Eltinge, with a number of other famous stars, appeared at a Sunday benefit for George Fuller Golden where he attracted the attention of George M. Cohan who straightway engaged him for the star feature in the Cohan and Harris Minstrels at a salary of \$175 a week which was increased to \$400 after the first week.

Subsequently he appeared in several vaudeville engagements, receiving sometimes as much as \$1000 or \$1500 a week. His success in vaudeville led him still another step up the ladder of success and in "The Fascinating Widow" in the dual role of Mrs. Monte and Hal Blake, he scored a phenomenal success. This was at the Liberty Theatre, New York City, in 1911.

After touring in the same production until in 1914, he appeared in "The Crinoline Girl," in the role of Tom Hale, at the Knickerbocker Theatre, also New York City. Mr. Eltinge continued in "The Crinoline Girl" until 1915 when he started in on his lastest and greatest success, "Cousin Lucy," in which he has played until very recently when he followed the example of most of his fellow actors and succumbed to the lure of the motion picture. He will make Paramount Picture.

When experimenting as to the best form of make-up to use in his professional work, Mr. Eltinge, thought of the expedient of applying to the firm that he knew furnished Lillian Russel's great paints and getting exactly the shades and combinations used by that most beautiful woman. He even bribed her maid to teach him the exact method of applying the cosmetics.

Julian Eltinge has dark brown hair and dark eyes and a marvelous complexion, due in part to the enormous quantities of cold cream used in putting on and removing his make-up. He has a most winning smile and is known to his host of friends as "Bill."

Mr. Eltinge will make pictures for Paramount, in which it is probable that he will be given an opportunity to take female roles.

Use this story in connection with one of the star cuts and mats

Stock Star Cuts and Mats—Julian Eltinge



ISSUED IN SETS OF TEN CONSISTING OF:

Top row—Two three-column cuts and mats

Center row—Three two-column cuts and mats

Bottom row—Five one-column cuts and mats

Always Obtainable At Your Exchange—Ask for them

Ad-cuts and Mats That Are a Key to the Public Purse

1. SINGLE COLUMN HALF-TONE.—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
2. SINGLE COLUMN LINE CUT.—Here is a cut you can't go wrong on if you are after positive results at moderate cost. Of course, it isn't as true to life as a half-tone, but it is a good eye-catcher, and you won't have any trouble printing it.
3. DOUBLE COLUMN LINE CUT.—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.

4. DOUBLE COLUMN HALF-TONE.—In these days of shoddy inks and paper, hesitate before you use a half-tone. If your paper is well printed, however, this realistic cut will work wonders.
5. TRIPLE COLUMN LINE CUT.—Nobody can read your local paper in which this ad. appears and miss your advertisement.
6. TRIPLE COLUMN HALF-TONE.—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed, use this cut. It is so realistic and dominating it can't be missed.

Jessie L. Lasky presents

JULIAN ELTINGE



in "The Countess Charming" *A Paramount Picture*

By Gardner Hunting

From the story by
Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

As "man to man" or "woman to woman" Mr. Eltinge will appeal to you immensely in this brilliant story of fun, thrills, and high society. Don't miss him.

Other Attractions

Next Feature

Admission

Lake Theatre

Jessie L. Lasky presents

JULIAN ELTINGE



In "The Countess Charming" *A Paramount Picture*

By Gardner Hunting

From the story by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

When you see Julian Eltinge "all dolled up" in feminine finery you'll know why he is called the greatest impersonator of women in the world.

As the Russian Countess he surpasses anything he has ever done in his own unique field. Don't miss this play of fun and thrills.

Other Attractions

Next Feature

Admission Price

Standard Theatre

Success uses many tools, but advertising is the handle that fits them all

Jesse L. Lasky presents

JULIAN ELTINGE



IN
"The Countess
Charming"
A Paramount Picture

By Gardner Hunting

From the story by
Gelett Burgess and Carolyn Wells

Directed by Donald Crisp

Mr. Eltinge has won fame and a host of friends as the greatest impersonator of women in the world. He looks like a girl, speaks like a girl, you can't tell him from a girl.

His Sweetheart Did Not Know Him

as the Russian Countess in this brilliant play of fun, farce and action. All week at this theatre.

Other Attractions or Musical Programme

Next Week's Feature

Admission Price

Eureka Theatre

He that reckons without publicity, must reckon again

Jesse L. Lasky presents

JULIAN ELTINGE

in



The Countess Charming

A Paramount Picture

By Gardner Hunting

From the book by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

As Man to Man

Julian Eltinge will appeal to you strongly because he does one thing better than anybody else on earth can do it. As an impersonator of beautiful women he has no equal. All week at this theatre.

Other Attractions

Next Feature

Admission Price

Orpheum Theatre

Advertising is the spice of business that gives it all its flavor

It takes two to make a bargain. We've done our bit

Jesse L. Lasky presents

JULIAN ELTINGE

IN

"The Countess Charming"

A Paramount Picture



By Gardner Hunting

From the story by Gelett Burgess and Carolyn Wells. Directed by Donald Crisp

Ousted!

But the "gates are always open to a woman," said Julian Eltinge. He fools sweetheart, friends, and foes with the greatest impersonation of a beautiful woman ever seen. Don't miss this wonder-show.

Other Attractions

Next Week's Feature

Admission Price

Shadyside Theatre

Jesse L. Lasky presents

JULIAN ELTINGE

In



By Gardner Hunting

From the story by Gelett Burgess and Carolyn Wells

Directed by Donald Crisp

Julian Eltinge, greatest impersonator of women in the world is playing all week at this theatre. Don't fail to see him.

Other Attractions

NEXT FEATURE

ADMISSION

Rialto Theatre

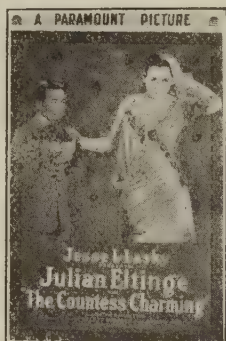
The advertising mill may grind slowly, but it grinds exceedingly sure



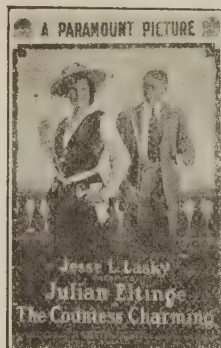
Three-sheet

Cover your town with this
paper and you will fill
every seat at every
performance

*Always obtainable at
your exchange*



One-sheet



One-sheet



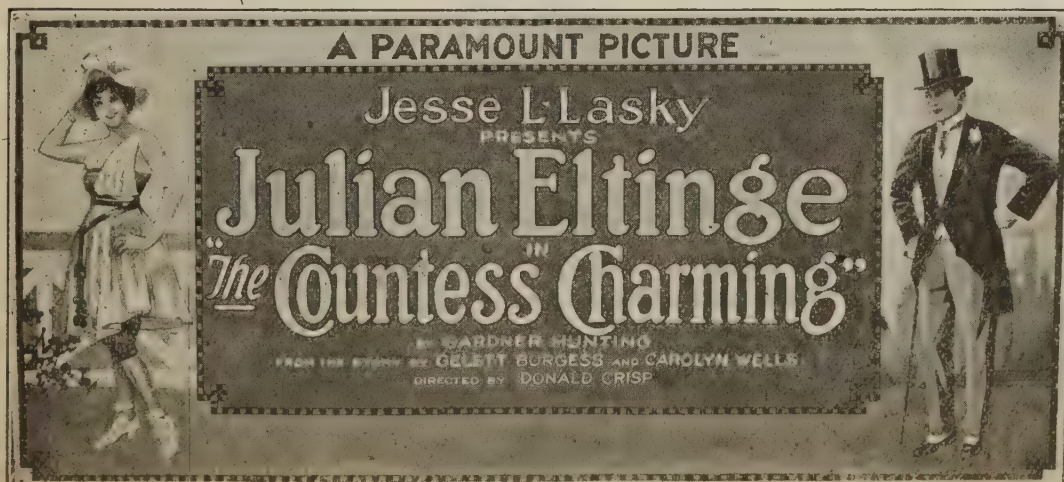
Three-sheet



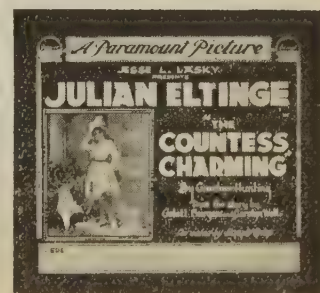
Six-sheet



Six-sheet



Twenty-four-sheet stand



Slide

Stock Production Cuts and Mats "THE COUNTESS CHARMING"



ISSUED IN SETS OF TEN CONSISTING OF:

Top row—Two three-column cuts and mats

Center row—Three two-column cuts and mats

Bottom row—Five one-column cuts and mats

Always Obtainable At Your Exchange

Julian Eltinge



PRESS-BOOK

and

Exhibitors' Aids

Jesse L. Lasky presents

Julian Eltinge

in

"The Clever Mrs. Carfax"

By Hector Turnbull and Gardner Hunting

Scenario by Gardner Hunting

Directed by Donald Crisp

Julian Eltinge, the wise ones predict the sensation of the year in pictures.

—*Morning Telegraph* [New York], Sept. 23, 1917

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General

A Paramount Picture



MUSIC CUES—PRINTED ON PAGE SIX

EVERYTHING YOU WANT TO KNOW ABOUT "THE CLEVER MRS. CARFAX"

Julian Eltinge is the new screen star that everyone is talking about, his film debut having been at the Rialto Theatre, New York City, recently in "The Countess Charming," when he kept the S.R.O. sign out on that theatre for a whole week.

Known to the theatrical world as its GREATEST FEMININE IMPERSONATOR, Julian Eltinge is now *surpassing that record on the screen* and "The Clever Mrs. Carfax" is even funnier than "Cousin Lucy," "The Crinoline Girl" or "The Fascinating Widow."

Hector Turnbull, who is the author with Gardner Hunting, of "The Clever Mrs. Carfax," wrote "The Cheat," known as Fannie Ward's greatest picture and has also been at the head of the Lasky scenario department for some time. Gardner Hunting arranged the production for the screen and Donald Crisp, the director, was also director of Mr. Eltinge's first success.

The story contains all the elements of mystery, thrill, fun and adventure necessary to success and as Temple Trask and Mrs. Carfax, Eltinge gets away with a dual role that it is safe to state, *no one else could have done.*

In spite of the fact that HIS GOWNS HAVE BEEN COPIED BY A MILLION WOMEN, Julian Eltinge is a Man's Man—and a good fellow. HE APPEALS TO ALL. He has the strange power to appear the daintiest, the most graceful, the most alluring of any group of women he happens to be in when in make-up—and that without becoming effeminate in real life.

LOOK OVER THESE ACCESSORIES

(To be obtained from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts of Mats on Production

- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star

- Five one-column
- Three two-column
- Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

WRITE OUR EXHIBITORS' SERVICE DEPARTMENT—THEY'RE WAITING TO HELP YOU—and be sure to look over these accessories and send for what you want from your exchange.

CAST

Temple Trask	{	..... Julian Eltinge
Mrs. Carfax	}	
Helen Scott	.....	Daisy Robinson
Adrian Graw	.....	Noah Beery
Rena Varsy	.....	Rosita Marstini
Mrs. Keyes	Jennie Lee
Billy Wise	Fred Church
Mrs. Bruce	Mrs. Wise
Trask's valet	Fred Do Shon

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6. Music Cues.
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8. Ad. Layouts and Mats
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10. Ad. Layouts and Mats
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12. Lithographs
13. Layout of Stock Production Cuts and Mats
14. Publicity
15. Publicity
16. Publicity
17. Publicity
18. Publicity
19. Cast and Synopsis
20. Synopsis (Continued)

SUGGESTIONS ON "THE CLEVER MRS. CARFAX"

Post Card No. 1:

MYSTERY--THRILL--FUN and AD- VENTURE

All of these are not usually necessary to make one production a success, but all of these are contained in the second Julian Eltinge picture, "The Clever Mrs. Carfax" which is coming to the theatre next week.

Post Card No. 2:

His gowns Copied by a Million Women:

No, the printer did not make a mistake when he started this heading with the word "His," because Julian Eltinge has as many or more gowns as the average theatrical star and he sure does know how to wear them better than some of our well-known society women. His second picture in a dual role is "The Clever Mrs. Carfax" which comes to the theatre on

SUGGESTED LETTER

Dear Madam:

Wouldn't it be fine to be the close companion of your own sweetheart and as a woman advise her that you are the ideal man for her to marry? This seems like an impossible situation, but it is not as impossible as it seems.

Julian Eltinge is probably the most notable female impersonator on the stage or screen and to those who know him, there is nothing at all feminine about him as a man. He is a real honest-to-goodness, red blooded HE man.

In his latest photoplay, "The Clever Mrs. Carfax," he, while impersonating a feminine character, is forced by circumstances to continue the role—against his own desires—and after a series of thrilling adventures, is enabled to catch two crooks who have been endeavoring to rob the grandmother of his sweetheart. Complication after complication sets in and instead of being able to change from his character as Mrs. Carfax into his own self as Temple Trask, he is forced to play the game, and it is thus that he becomes the companion of his own sweetheart and tells her all about what a fine fellow he is *as a man*; but of course everything turns out all right eventually, but it is some job to keep an even keel and not spoil all the plans for catching the crooks.

You will surely want to see this latest impersonation by Mr. Eltinge and will have many a good laugh and many a thrill all the way through. May we have the pleasure of seeing you during the showing of this production which starts

Cordially yours,

.....Manager.

**SPECIAL SUGGESTION FOR CONTEST TO WORK UP INTEREST IN
"THE CLEVER MRS. CARFAX"
OR ANY OTHER OF THE JULIAN ELTINGE PRODUCTIONS**

In your program or newspaper advertising run this caption:

HOW WOULD YOU LIKE TO MARRY A MAN WHO LOOKS BETTER IN WOMEN'S CLOTHES THAN YOU DO YOURSELF?

You can then announce that for the best answer to this question received within days or such other time as you may set, after the showing of "THE CLEVER MRS. CARFAX" at your theatre, you will give a prize of a season pass or possibly give one a week or some other reward of this sort. You can undoubtedly get the local newspaper editor, superintendent of schools and some prominent society woman to be the three judges.

After the stories are all received, the best can be selected by these judges and you can make additional capital out of this by stating that on "such and such a day" the announcement of the winner will be made from the stage of your theatre at the first or second performance, as the case may be.

In this way, you not only work up interest in the present production, but you get them to come again to find out who really won the contest. Then, the day after the announcement is made *in the theatre*, you can carry it in your local advertisement that Miss or Mrs. So and So wrote the cleverest answer, and in this way, gain additional publicity and have them talk all the more about this contest and your theatre. This will also work up the interest of your patrons in future Julian Eltinge releases.

**SUGGESTIONS FOR CAR CARD AND NEWSPAPER ADVERTISING
WHAT WOULD YOU DO**

if you were dressed as a woman and saw *another man* making love to your girl? That is the situation which confronts Temple Trask when, through circumstances, he is forced to continue to play the female character of Mrs. Carfax. He did not want to do it, but had to continue in order to protect her from a designing crook who wanted to marry her for her money.

Julian Eltinge takes the part of both Mr. Trask and Mrs. Carfax in the Paramount production entitled "The Clever Mrs. Carfax," coming to the theatre next week.

SUGGESTION NO. 2

If you want to carry out the contest idea, one of your cards could read:

HOW WOULD YOU LIKE TO MARRY

a man who looks better in women's clothes than you do yourself? For the best solution to this question sent to the Theatre within the next days after the showing of Julian Eltinge in "The Clever Mrs. Carfax," we will present to the winner a season pass to the Theatre.

The judges of this contest will be (here give the names of your judges) which insures that this contest will be absolutely fair and impartial.

TURNING NIGHT INTO DAY

Julian Eltinge who has just finished his second Paramount Production, "The Clever Mrs. Carfax," says that he likes the photoplays better than the stage because now he gets up and starts to work at the time he usually got to bed. He says he feels a whole lot better for it and this is the opinion of many of the stage stars who have gone into motion pictures.

His second production will be seen at the theatre commencing next week.

**SUGGESTION FOR WINDOW DISPLAY IN LOCAL DEPARTMENT STORE AND STORE
DEVOTED TO LADIES' DRESSES:**

Get the manager of the store to make up a window showing handsome gowns and dresses similar in style to those shown in the stills. You can then have cards printed saying that these handsome gowns are very similar to those worn by Julian Eltinge in "The Clever Mrs. Carfax." We are sure that every woman in town will want to see these gowns "in action" as worn by Mr. Eltinge.

JULIAN ELTINGE, THE MAN WHO'S A PERFECT LADY.

In reality a native of Butte, Montana, Julian Eltinge, the famous feminine impersonator, spent most of his early life in Boston, Massachusetts, a fact which doubtless explains the manner in which he is able to assume so completely the polish and, as it were, "culture" of a "perfect lady."

He began being ladylike in Boston while a member of the "Boston Cadets," a military organization most of the members of which were Harvard men. It was the custom of this organization to give, each year, amateur productions in which the members appeared as actors, directors and managers.

It was in "Miss Simplicity," a cadet play in which he took the leading part as a demure school girl, that Julian Eltinge gained his first notoriety as a female impersonator.

His fame spread and it was not long before he appeared by request at the New Amsterdam Roof in New York City, and again in London, England, at the Palace Theatre.

On returning to New York City Mr. Eltinge, with a number of other famous stars, appeared at a Sunday benefit for George Fuller Golden, where he attracted the attention of George M. Cohan, who straightway engaged him for the star feature in the Cohan and Harris Minstrels at a salary of \$175 a week which was increased to \$400 after the first week.

Subsequently he appeared in several vaudeville engagements, receiving sometimes as much as \$1,000 or \$1,500 a week. His success in vaudeville led him still another step up the ladder of success, and in "The Fascinating Widow" in the dual role of Mrs. Monte and Hal Blake, he scored a phenomenal success. This was at the Liberty Theatre, New York City, in 1911.

After touring in the same production until 1914, he appeared in "The Crinoline Girl," in the role of Tom Hale, at the Knickerbocker Theatre, also New York City. Mr. Eltinge continued in "The Crinoline Girl" until 1915 when he started in on his latest and greatest success, "Cousin Lucy," in which he has played until very recently when he followed the example of most of his fellow actors and succumbed to the lure of the motion pictures, becoming a noted member of the Paramount forces.

His first picture for that company was "The Countess Charming" which created a veritable furore. The next, "The Clever Mrs.

Carfax," will be shown at the.....Theatre on.....

This biography with one of the star cuts or mats which you can get from your exchange, will make an attractive article in your leading newspaper

MUSICAL SUGGESTIONS FOR "THE CLEVER MRS. CARFAX"

By Louis F. Gottschalk

No. Min.	Title or Description	Tempo	Suggested Selection
1 1½	At Screening.	4/4 tempo di fox trot. . .	"When I hear that Jaz Band Play"— <i>Stamper</i>
2 3-T	Temple Trask in his right mind . . .	3/4 Valse	Wine, Woman and Song*— <i>Strauss</i>
3 1½-T	In the same hotel	4/4 Allegretto	Pulcinello— <i>Aletter</i>
4 2¾-T	Hey! Come out of it.	2/4 Allegro.	Badinage— <i>Herbert</i>
5 1½-D	When Graw speaks to Granny . . .	4/4 molto moderato . . .	Dramatic Andante*— <i>Berge</i>
6 1½-T	Mrs. Bruce, under whose chaper- onage.	2/4 allegretto.	Coquette*— <i>A. Edw. Johnstone</i>
7 2¼-D	Eltinge in room, dressing.	3/4 Valse.	Wine, Woman and Song*— <i>Strauss</i>
8 2¼-T	Mrs. Bruce, let me present.	2/4 Allegretto.	Scherzando, Punchinello— <i>Herbert</i>
9 2¼-D	Maid in Granny's room	4/4 molto moderato. . .	Dramatic Andante*— <i>Berge</i>
10 1¼-T	There's one trunk to go to the train.	2/4 Allegretto.	Scherzando, A baton's rompus,* <i>Gillet</i>
11 1¼-T	Miss Helen, may I invite myself. . .	4/4 moderato.	Tete-a-tete— <i>Dekoven</i>
12 2¼-T	The beginning of the journey . . .	3/4 Allegretto.	Air de Ballet— <i>Herbert</i>
13 2½-T	My maid and baggage have missed the boat.	4/4 andante modto. . . .	Dramatic Andante No. 24— <i>Borch</i>
14 2½-T	Better let me deposit your securities.	2/4 Allegretto.	La Coquette— <i>Onivas</i>
15 1¼-D	When Trask meets Helen.	4/4 Andantino	Esperanza*— <i>A. Edw. Johnstone</i>
16 1¾-T	Midnight.	6/8 Allegretto.	Orientale— <i>Cui</i>
17 1½-T	Twenty-four hours out of port . . .	4/4 Andantino	Esperanza*— <i>A. Edw. Johnstone</i>
18 1¾-T	I don't get this crook's game. . . .	3/4 moderato	Intermezzo— <i>Granadas</i>
19 2½-D	Graw enters Trask's room	4/4 allegro energico . . .	Dance of the Demons (from Prince Ador)— <i>Rubner</i>
20 1¾-T	This is the first man that ever made love to me.	2/4 Allegretto.	Scherzando, A baton's rompus,* <i>Gillet</i>
21 1-T	Why accuse Miss Helen.	4/4 Andantino	Esperanza*— <i>A. Edw. Johnstone</i>
22 2¼-T	You thief.	3/4 Tempo de Valse. . .	Mystery— <i>Baynes</i>
23 2-T	Arrives at the home	4/4 Allegretto.	Mignonette— <i>Friml</i>
24 2¾-T	Don't trust this Mrs. Carfax. . . .	3/4 Allegro	In the Tavern— <i>Jensen</i>
25 2-T	I pray every moment	4/4 Modto grazioso . . .	Sunbeams— <i>Helier</i>
26 2½-T	Trask must be crazy about	3/4 Valse.	Petite bijouterie— <i>Bohm</i>
27 2¼-T	It's nothing.	2/4 Allegretto.	Coquette*— <i>A. Edw. Johnstone</i>
28 1½-T	But my dear Mrs. Bruce	2/4 Moderato	Salut d'amour— <i>Elgar</i>
29 1½-T	It's our one chance	2/4 Allegro vivace . . .	Hurry No. 3— <i>Langey</i>
30 1½-T	Now, my dear, it's your privilege. .	4/4 Andantino	Esperanza*— <i>A. Edw. Johnstone</i>

* Repeated Selections.

Julian Eltinge



Illustration is a reduction of sizes listed below

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Always Obtainable at Your Exchange

Ad-Cuts and Mats to Boost Your Bank Balance

All of these cuts were chosen for their selling power from a large lot of stills.

The one and two column cuts are appealing, economical trade-getters; the three column cuts dominate by sheer force of size and attractiveness.

We have had the halftones engraved so that they will print well on newspaper under good conditions, but unless your printer uses good ink and paper and is exceptionally conscientious in his work, hesitate before you use halftones.

A line cut will print well under almost any conditions.

Jesse L. Lasky Presents

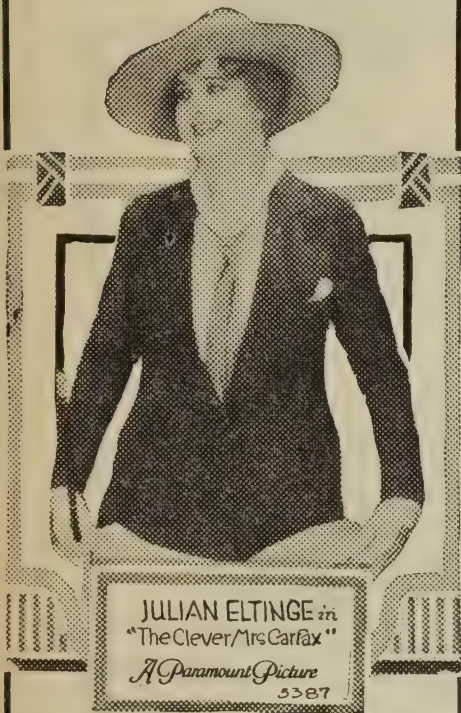
Julian Eltinge in "The Clever Mrs. Carfax"

By

Hector Turnbull and Gardner Hunting

Scenario by Gardner Hunting

Directed by Donald Crisp



Mr. Eltinge's Ability to pose as a woman is so great that you forget entirely that he is a man. See this great detective story—love, thrills, and adventure all rolled together. All week at this theatre.

Other Attractions
Musical Programme
Next Feature
Admission Prices
etc.

Your Theatre

Jesse L. Lasky presents

JULIAN ELTINGE

IN

"The Clever Mrs. Carfax"

by

Hector Turnbull
and

Gardner Hunting

Scenario by

Gardner Hunting

Directed by

Donald Crisp



A Paramount Picture

You Forget He's a Man

The greatest feature of Mr. Eltinge's work is his ability to make you forget that he is a man once he dons feminine attire. This picture is powerful evidence of this fact. Don't miss this picture!

Other Attractions
Next Feature

Musical Programme
Admission Prices
etc.

Name of Your Theatre

"The Home of Paramount Pictures"

What braces your "advertising policy"? Wishbone or Backbone?

A fine cut will print well under most conditions.
 and paper and is especially recommended for his work.
 dated and the ballroom captured so that they will print well on newspaper matter and I cannot find
 10 of these... for this...
 The one and two column... are...
 The... of the...
 A fine cut will print well under most conditions.

JULIAN ELTINGE

"The Clever
 Mrs. Carter"

Directed by
 Donald Crisp
 Scenario by
 Gardner Hunting

You Forget He's a Man

The greatest feature of Mr. Eltinge's ability to make you forget that he is a man and he does feminine stuff. This picture is powerful evidence of this fact. Don't miss this picture!

Other Attractions
 Next Feature
 Admission Prices
 Musical Programs
 etc.

Name of Your Theatre

"The Home of Paramount Pictures"

Julian Eltinge in
 "The Clever Mrs. Carter"

By
 Hector Turnbull and Gardner Hunting
 Scenario by Gardner Hunting
 Directed by Donald Crisp



JULIAN ELTINGE
 "The Clever Mrs. Carter"

Mr. Eltinge's ability to make a woman is so great you forget entirely that he is a man. For this great detective story, love, thrill, and adventure all rolled together. All week at this theatre.

Other Attractions
 Musical Programs
 Next Feature
 Admission Prices
 etc.

Your Theatre

Jesse L. Lasky presents

Julian Eltinge in

By Hector Turnbull and
Gardner Hunting

Scenario by
Gardner Hunting

Directed by
Donald Crisp

"The Clever Mrs. Carfax"



You Can't Tell Him from a Woman!

Mr. Eltinge's disguise is so perfect in this great detective story, that he deceives his own sweetheart. The secret of his art is his ability to make you forget he is a man. Don't miss this picture!

Other Attractions
Musical Program

Next Feature
Admission Prices

Etc.

Name of Your Theatre

"The Home of
Paramount Pictures"

We can put "pull" in the pictures if you put "push" in your ads

Julian Ellings

Julian Ellings

"The Clever
Mrs. Cartwright"

Directed by
Donald Crisp



You Can't Tell Him from a Woman!

Mr. Ellings's disguise is so perfect in this great detective story that he gives his own sweetheart. The secret of his art is his ability to make you forget he is a man. Don't miss this picture!

Next Feature
Admission Prices

Other Attractions
Musical Program

Etc.

Home of Your Theatre
"The House of
Paramount Pictures"

When you see the pictures if you put "push" in your mind

Advertising is like the proverbial bread cast upon the waters. It always returns to reward

Only the cut itself is furnished. It is better that you write the copy because you know better than we do what will pull in your locality.

Jesse L. Lasky presents

JULIAN ELTINGE



IN

"The Clever Mrs. Carfax"

by Hector Turnbull and
Gardner Hunting

Scenario by Gardner Hunting Directed by Donald Crisp

A Paramount Picture

**The Greatest
Female Impersonator
on Earth!**

A Great Love Theme!

A Baffling Mystery!

An Unexpected Climax!

Don't Miss It!

All Week at This Theatre

Other Attractions

Musical Programme

Next Feature

Admission Prices

Etc.

Your Theatre

Jesse L. Lasky presents

Julian Eltinge

in "The Clever Mrs. Carfax"

By Hector Turnbull and Gardner Hunting

Scenario by Gardner Hunting

Directed by Donald Crisp



A Great Detective Story

in which Mr. Eltinge uses his wonderful ability to pass as a woman to run down a gang of blackmailers and find his sweetheart—who didn't know him when she saw him. Don't miss him.

Other Attractions

Musical Programme

Next Feature

Admission Prices

Address, etc.

Name of Your Theatre

Jesse L. Lasky presents

JULIAN ELTINGE



IN

"The Clever Mrs. Carfax"

by Hector Turnbull and Gardner Hunting

Scenario by Gardner Hunting Directed by Donald Crisp

A Paramount Picture

The Secret of Mr. Eltinge's Art

lies in his ability to make you forget that he is a man. To prove this, see him in this great detective story. All week at this theatre.

Other Attractions, Musical Programme, Next Feature, etc.

Name of Your Theatre "The Home of
Paramount Pictures"

Adver-ties-ing does just that. Ties the public to you

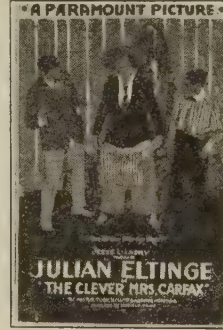
Cover your town with this paper and you will fill
every seat on every performance



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet



Twenty-four Sheet

SLIDE



STOCK PRODUCTION CUTS AND MATS
Julian Eltinge in "The Clever Mrs. Carfax"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

Press stories to be sent out a week or ten days in advance of the showing of "THE CLEVER MRS. CARFAX"

When Julian Eltinge, the famous feminine impersonator, arrived at the Lasky studios some time ago for the preparation of his Paramount photoplays, a howl of derision was raised at the amount of baggage with which the athletic looking man was encumbered.

There were at least twenty trunks and as many huge hatboxes. A valet fussed around with checks and small jewel cases in hand. By this time, however, the sight of the big fellow, who is also an all-around "good fellow," in stunning trailing frocks and curly wig, puffing at a very big cigar, has become familiar, for Mr. Eltinge is now at work on his second Paramount picture, "The Clever Mrs. Carfax," which will be shown at the Theatre on

ELTINGE PLAYS FOR BIG AUDIENCE INCLUDING MARY PICKFORD AND FAMOUS DIRECTOR

Julian Eltinge, who is transferring his feminine impersonations from the stage to the screen via Paramount pictures, made a great success in his appearance at a benefit performance given for the family of the late Maitland Davies, dramatic critic of the Los Angeles Tribune and Express. Mary Pickford and Cecil B. De Mille were box holders at the affair. Mr. Eltinge's next Paramount picture, "The Clever Mrs. Carfax," will be the attraction at the Theatre on

JULIAN ELTINGE ON TURNING NIGHT INTO DAY

Mr. Eltinge, the well-known feminine impersonator, who has recently finished his second Paramount photoplay, "The Clever Mrs. Carfax," the first one having been "The Countess Charming," recently gave out his reasons for deserting the stage.

"It certainly seemed queer at first to be getting up at about the time I had been used to going to bed—and the other way around. But now I like it a million times better and wouldn't change back.

"There are many reasons why I enjoy this—the first being that it seems healthier. My complexion has improved tremendously. This sounds odd for a man to say—but if I were not careful about complexion and figure, where would "The Clever Mrs. Carfax" be?

"Another reason is that I believe the early morning hours to be the pleasantest part of the day. I never knew much about them before, but on closer acquaintance, I like them."

"The Clever Mrs. Carfax" is on the bill at the Theatre on

"The Clever Mrs. Carfax," by Hector Turnbull and Gardner Hunting, and starring the renowned feminine impersonator, Julian Eltinge, will be the attraction at the Theatre beginning on

Primarily a comedy, "The Clever Mrs. Carfax" takes its hero (ine) through many hair raising adventures and provides thrills a-plenty. Julian Eltinge as Mrs. Carfax is unbelievably dainty and fastidious in trailing frocks or stunning bathing suit.

JULIAN ELTINGE TO BUY LOS ANGELES COUNTRY CLUB?

If somebody does not watch him, Julian Eltinge, the popular feminine impersonator in Paramount pictures, is very apt to buy up the Country Club at Los Angeles for a home. Several scenes of "The Countess Charming," marking his debut upon the screen, were filmed at this popular resort and since that time Mr. Eltinge has literally haunted the place.

When he has not the legitimate excuse of making pictures there he brazenly proceeds to play golf or tennis there, on the plea that he must preserve his figure in order to make his dresses contain him.

Mr. Eltinge's second Paramount photoplay, "The Clever Mrs. Carfax," will appear at the Theatre on

Muttering objurgations to herself to "remember that you're a lady," a tall, stately woman clothed in filmiest white went scurrying across the Paramount studios at Hollywood, the other day, stuffing a fat cigar into her gold mesh bag as she went.

An overturned chair lay in her path and a well-aimed kick sent it flying out of the way, while at the same time the lady started powdering her nose. Not to keep you in suspense further—the "lady" was no other than Julian Eltinge, the famous feminine impersonator, hurrying to work on his second Paramount photoplay, "The Clever Mrs. Carfax," which he is making under the capable direction of Donald Crisp, who also made his first production, "The Countess Charming," which created a veritable sensation among film fans. "The Clever Mrs. Carfax" will be shown at the Theatre on

Press stories to be sent out a few days in advance or during the showing of "THE CLEVER MRS. CARFAX"

Julian Eltinge, the well-known professional woman-imitator, can boast a popularity far greater than might be expected from the fact that he has never appeared in any except large cities and towns. That is, he is a "big-timer" as they put it in the theatrical world. When Mr. Eltinge made his screen debut recently under Paramount auspices, it was thought that the small towns where Mr. Eltinge had not appeared might not be as interested in seeing him on the screen, but this surmise was found to be absolutely incorrect as thousands of small cities and villages all over the country poured in their inquiries and requests for Mr. Eltinge's pictures. "The Clever Mrs. Carfax," which is his second Paramount photoplay, is scheduled to appear at the Theatre on

FROM STORE CLERKSHIP TO FAME AND WEALTH INSIDE OF TEN YEARS

Julian Eltinge, the famous impersonator of feminine roles, was about ten years ago working behind the counter of a Boston store. To-day he stands at the very pinnacle of success and has recently added to his list of successes two photoplays, the first, "The Countess Charming," the second, "The Clever Mrs. Carfax," both of which are Paramount pictures.

Receiving a fabulous salary and literally tons of mail from screen admirers every day, Mr. Eltinge has retained his natural manner and good fellowship and is as popular among his fellow actors as with the public. His second picture, "The Clever Mrs. Carfax," is to be at the Theatre on

"The Clever Mrs. Carfax" is a clever story of a very wise man—a man who knew what he wanted and went after it,—going even so far as to disguise himself as a woman to attain his end. Needless to say, the man is Julian Eltinge, the world's best known female impersonator, who is appearing at the Theatre on in his second Paramount production, "The Clever Mrs. Carfax."

Julian Eltinge, cleverest feminine impersonator of stage or screen, has had many amusing experiences in his travels, both on the stage and since he took up motion picture work. It is one of the pastimes of the Paramount studios where Mr. Eltinge is now working, to get him started telling these.

Altogether, the star has furnished much entertainment to the actors and one of the sights of the place is his dressing room. The favorite stunt is to take visitors there without any warning explanation of what they are going to see. One New England school teacher recently nearly fainted at the sight—which was this:

On a wax head, such as is used in millinery stores, was carefully placed a very blond flaxen wig, while close beside it lay a pair of pistols and next to them the daintiest of fluffy powder puffs and a couple of huge black cigars. Whether the little school teacher thought that she had discovered the den of Bluebeard the second and his wives was never known, for with one shrill scream she was gone,—away and far away from the "wicked" studios forever. Mr. Eltinge's next feminine screen impersonation, "The Clever Mrs. Carfax," will be shown at the Theatre on

JULIAN ELTINGE WORKING FOR RED CROSS

Not satisfied with his strenuous work at the Paramount studios in Hollywood, California, where he is busy making photoplays, Julian Eltinge has entered, like most of the other screen stars, into the work of aiding the Red Cross and other funds for our Boys in France.

He has appeared at several benefit performances in western cities where he was met with a most cordial reception. Mr. Eltinge's next picture, "The Clever Mrs. Carfax," will be shown at the Theatre beginning

Can you imagine a man playing a woman's part so well that he actually fascinates a crook into telling all he knows? This is just what Julian Eltinge does in "The Clever Mrs Carfax," in which he is unbelievably feminine and dainty—go and see for yourself at the Theatre on

"The Clever Mrs. Carfax," a photoplay abounding in screamingly funny situations, written by Hector Turnbull and directed by Donald Crisp, is Julian Eltinge's next Paramount photoplay. The famous feminine impersonator will be seen in this production at the Theatre on

PARAMOUNT DIRECTOR OVERCOMES LIGHTING PROBLEM

As an example of the difficulties that sometimes confront directors of motion pictures and exemplifying their ingenuity in overcoming them, it was found that after having journeyed all the way from Hollywood, California, to Portland, Oregon, to take scenes in a prominent hotel there for Julian Eltinge's second Paramount picture, "The Clever Mrs. Carfax," that the lighting facilities were inadequate; that is to say, insufficient current precluded the possibility of making interior scenes in that particular hotel.

There was considerable discussion and much chagrin, but finally Donald Crisp, the director of the picture, "The Clever Mrs. Carfax," hit upon the idea of having all the sections of the big hotel lobby flashlighted. From these pictures the entire lobby was reproduced at the huge Paramount studios at Hollywood, California.

Julian Eltinge, star of the production, who made such a sensation in "The Countess Charming," which was his first screen production and made by Paramount, declares that he was "delighted" with the manner in which he was received in Portland, Oregon.

"It is almost as fine to be a motion picture actor as to be the President. The way they feted me, the manner in which I was escorted from place to place, together with the other members of the company and Mr. Crisp, my director, under the auspices of the Chamber of Commerce and the city officials, was mighty fine, let me tell you."

Mr. Eltinge, whose female impersonations surpass anything that has ever been attempted along that line upon either stage or screen, is more than pleased with his work in motion pictures so far. He declares that it opens up many new channels for his characterizations and he believes that "The Clever Mrs. Carfax" will be hard to beat.

"The Clever Mrs. Carfax" was written by Hector Turnbull and Gardner Hunting, and Gardner Hunting arranged it for the screen. The Director, Mr. Donald Crisp, was also the director of Mr. Eltinge's first production, "The Countess Charming," which proved one of the screen sensations of the season.

Manager of the Theatre has arranged for the exhibition of "The Clever Mrs. Carfax" at his theatre on of week.

THE STORY

Temple Trask, a young college man, is on his way home for a vacation when he meets Helen Scott on the train. He only sees the girl's face over a magazine but falls immediately and hopelessly in love with her, in spite of the jibes of his roommate and friends.

The girl cannot help noticing his attention, but they do not speak. She is absorbed in worrying about her grandmother, a miserly old woman who is now sick and in the clutches of two crooks, Adrian, her so-called secretary, and Rena, the housekeeper, who are "pals." They are planning to rob the old lady, and Helen, suspecting this, arrives just in time.

Rena is in love with Adrian and bitterly jealous because he seems fond of Helen. She therefore urges that they rob the house and leave at once. As they are opening the safe, the old lady, suspicious, leaves her bed and comes down stairs. There is a struggle. The old woman is thrown against the edge of the safe and, weak from illness, the shock of the blow nearly kills her. Adrian and Rena fly in terror with the money.

Helen is awakened by the sound of the fight and comes downstairs to find her grandmother lying by the empty safe in a faint. The police are notified and owing to the fact that until that time Helen had always quarreled with her grandmother, and had only come to her when she seemed desperately ill and likely to die, the girl is under suspicion of having committed the theft. Terrorized, she seems unable to clear herself and matters commence to look extremely black for her.

Temple Trask has never seen Helen since their chance meeting on the train, but has continued a search for her and unsuccessfully questioned all of his friends as to her identity. What is his amazement, then, to see her eyes staring out at him from the paper, the morning after the theft, as the girl accused of the crime.

Temple is furious and swears that the girl is innocent and that he will prove it. He goes to her grandmother's home and by making friends with the servants,—who are in the same band of crooks as Adrian and Rena,—learns only of her old time quarrel with her grandmother and that all the evidence seems against her.

Failing to secure any help in this direction, he meets with failure after failure to establish her innocence and is about to give up the case in despair when he happens to see a photograph of himself dressed as a girl for some of the college theatricals. This gives him the idea of following the two crooks, dressed as a woman. He learns they are taking passage to South America.

Securing passage on the same boat he is amazed to find that Helen herself is also on their track—on the same boat. Temple greatly amuses himself at Adrian's expense and as "Mrs. Carfax" plays cards with the crooks, completely gaining their confidence, especially Adrian's, who is extremely susceptible to good-looking women.

Arrived at the South American destination, Adrian and Rena and "Mrs. Carfax," now good pals, plan all sorts of ways for fleecing their fellow guests at the hotel until Temple decides he has enough evidence against them. He plans an interview wherein he will wheedle Adrian into a full confession of the robbery of Helen's grandmother. He arranges with the American consul to be present, but closely concealed behind a screen and able to hear every word that is said.

All comes about as arranged, and Adrian's confession is recorded by the consul's stenographer. In another moment the handcuffs are on Adrian's wrists and Temple, wig snatched off, is running down the stairs three steps at a time to find Helen.

ONE THING IS CERTAIN—"A PIG IN A POKE"
CANNOT BE SOLD. TO TRY WERE A JOKE

The public wants to know all about the pictures it is going to see



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



List of Paramount Exchanges

DISTRIBUTING

"THE CLEVER MRS. CARFAX"

Boston, Mass.—10 Shawmut St.,
Famous Players Film Co. of N. E.

New Haven, Conn.—131 Meadow
St., Famous Players Film Co. of
N. E.

Portland, Me.—85 Market St.,
Famous Players Film Co. of N. E.

Sherry, 729 7th Ave.,
Wm. L. Sherry Feature Film Co.

Buffalo, N. Y.—145 Franklin St.,
Wm. L. Sherry Feature Film Co.

23rd St.—71 West 23d St.,
Famous Players Exchange.

Philadelphia, Pa.—1219 Vine St.,
Famous Players Exchange.

Washington, D. C.—525 13th St.,
N. W., Famous Players Exchange.

Pittsburgh, Pa.—Penn Ave. and
12th St., Famous Players Film
Serv., Inc.

Cleveland, Ohio—Standard Thea-
tre Bldg., Prospect Ave. near 9th
Ave., Famous Players Film Serv.,
Inc.

Chicago, Ill.—220 So. State St.,
Famous Players Film Serv., Inc.

Cincinnati, Ohio—107 West 3d St.,
Famous Players Film Serv., Inc.

Detroit, Mich.—278 Jefferson Ave.,
E., Famous Players Film Serv.,
Inc.

Kansas City, Mo.—2024 Broadway
Kansas City Feature Film Co.

St. Louis, Mo.—3929 Olive St.,
Kansas City Feature Film Co.

Minneapolis, Minn.—Produce Ex-
change Bldg., Famous Players Star
Feature Film Serv., Inc.

Salt Lake City, Utah—133 East
2d South St., Notable Feature
Film Co.

Denver, Colo.—1749 Welton St.,
Notable Feature Film Co.

San Francisco, Cal.—645 Pacific
Bldg., Progressive Motion Picture
Co.

Seattle, Wash.—Central Bldg.,
Progressive Motion Picture Co.

Los Angeles, Cal.—Marsh Strong
Bldg., Progressive Motion Picture
Co.

Portland, Ore.—9th and Burnside
Sts., Progressive Motion Picture
Co.

Atlanta, Ga.—51 Luckie St.,
Southern Paramount Picture Co.

New Orleans, La.—814 Perdido St.,
Southern Paramount Picture Co.

Dallas, Texas—1902 Commerce St.,
Texas Paramount Picture Co.

Jesse L. Lasky Presents

JULIAN ELTINGE *in* "The Widow's Might"

By Marion Fairfax

Directed by William C. De Mille

Country Wide Acclaim

If we must have quasi ladies, then let us have Julian Eltinge, for he is so good looking and so funny that he is a delight any way you put it.

New York Tribune

Of course, Mr. Eltinge is *it*.

Chicago Tribune

Mr. Eltinge created a furore.

Salt Lake Herald-Republican

Press Book and Exhibitor's Aids



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 2nd Pres. CECIL B. DE MILLE Director General
NEW YORK



THE PLAYERS

DICK TAVISH	JULIAN ELTINGE
Irene Stuart	Florence Vidor
Horace Hammer	Gustave Von Seyffertitz
Mrs. Pomeroy Pomfret	Maym Kelso
Red	James Neill
Pete	Larry Steers
Cob	George McKenzie

Director -- William C. de Mille

JUST WHAT YOU NEED TO KNOW ABOUT "THE WIDOW'S MIGHT."

The star, Julian Eltinge, is without question, the greatest feminine impersonator of stage or screen. This is his third Paramount picture and follows "The Countess Charming" and "The Clever Mrs. Carfax."

The author is Marion Fairfax, who wrote the production especially for Julian Eltinge.

The Director, William C. de Mille, is one of the most famous of filmdom, being particularly well known as the director of both stage and screen versions of "The Warrens of Virginia," and of Geraldine Farrar's famous picture, "Carmen."

The cast is excellent, headed by pretty Florence Vidor who also appeared with Mr. Eltinge in "The Countess Charming"; and including Maym Kelso, James Neill, and Gustave von Seyffertitz.

The photography settings and the star's gowns are exceptionally fine.

Here are the facts: Now how are you going to let your patrons know what you know? In other words: **HERE'S WHAT WE'RE DOING FOR YOU—WHAT ARE YOU DOING FOR YOURSELF?**

First of all be sure to hook up with our million dollar advertising campaign!

There are three ways in which you can do this. They are (1) *Always* using the trademark on your newspaper advertisement, (2) *Always* showing the trademarks in your lobby or on the front of the theatre, and (3) *Always* flashing them on the screen inside the theatre. **WE'RE PLAYING UP THE TRADEMARK AND TELLING THE PEOPLE TO WATCH FOR IT.**

ACCESSORIES

(To be obtained from your Exchange)

Paper

Two one sheets
Two 3 sheets
Two 6 sheets
One 24 sheet

Photos

10 8x10 black and white
8 11x14 colored gelatins
2 23x28 colored gelatins
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book

with sales talk, card and letter announcements, suggestions for lobby and other displays.

Heralds

Slides

Window Cards

Music Cues

SEE THAT THEY
GET A CHANCE TO
FIND IT WHENEVER
THEY LOOK FOR IT.

There are hundreds of thousands of persons reading these ads—see that you get your money's worth of them!

THE CAST

Dick Tavish.....Julian Eltinge
Irene Stuart..... Florence Vidor
Horace Hammer,
Gustave von Seyffertitz
Mrs. Pomeroy Pomfret..Maym Kelso
Red.....James Neill
Pete.....Larry Steers
Cob.....George McKenzie
Director.....William C. de Mille

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POST CARD No. 1 (TO BE SENT 9 DAYS
BEFORE EXHIBITING PICTURE)

DEAR MADAM :

This is just a line to tell you that Julian Eltinge, the famous female impersonator, is coming to the Theatre on in a production called "THE WIDOW'S MIGHT."

I hope you will not fail to see Mr. Eltinge in this amusing picture.

Manager.

POST CARD No. 2 (TO BE SENT 6 DAYS
BEFORE EXHIBITING PICTURE)

DEAR MADAM :

Referring further to the new Julian Eltinge photoplay called "THE WIDOW'S MIGHT," which is to be shown at the Theatre on; this play was adapted for the screen by Marion Fairfax and directed by William C. de Mille.

Don't forget the date of this showing, please.

Manager.

SUGGESTED LETTER

(TO BE SENT 3 DAYS BEFORE SHOWING)

DEAR MADAM :

We all know there is nothing the ladies enjoy more than to see handsome gowns well displayed, and I think you who have seen Julian Eltinge will agree with me that no woman has ever looked more charming in smart clothes than has this famous female impersonator. In his latest picture "THE WIDOW'S MIGHT," Mr. Eltinge wears some stunners.

You may be interested to know how Mr. Eltinge first entered this line of work. While very young his parents moved from Montana to Boston, and at the early age of 14 he was forced to go to work, and entered a Boston wholesale house.

He joined the Boston Cadets, an organization which numbered many Harvard boys amongst their members. This organization was in the habit of giving amateur theatricals, and someone was needed to play the part of a young woman called "Miss Simplicity." Because of his pink and white complexion the part was allotted to Mr. Eltinge, and he made such a success of it that he never was allowed to play any but female parts thereafter.

Shortly after he jumped into fame and received as high as \$1,500 a week in vaudeville. After appearing in many productions on Broadway, Mr. Eltinge succumbed to the lure of the screen—to release his pictures, of course, through Paramount.

We shall look forward to seeing you at the Theatre on and hope you will bring a large party with you.

Yours sincerely,

Manager.

FOLLOW-UP POST CARD (TO BE MAILED ON DAY OF SHOWING)

DEAR MADAM :

This is the day we are showing the Julian Eltinge picture—"THE WIDOW'S MIGHT." Don't fail to come and see it, please. You will be well repaid as well as amused.

Manager.

"THE WIDOW'S MIGHT"

LOBBY DISPLAY A life sized cut of Julian Eltinge, backed by a painted cardboard picture of a Western ranch with cows painted on scenery in the distance, and in one corner a large calendar with the head of a beautiful girl thereon would add to the interest.

You could have another figure of Mr. Eltinge dressed as a widow, holding up in the right hand five large letters as follows:

M I G H T
Mimicry Impersonation Gripping Humorous Thrilling

these five words to be printed directly under the five letters.

STREET DISPLAY AND THROWAWAYS A good idea would be to have some Boy Scouts dressed as girls holding a banner reading:

"THE JULIAN ELTINGE ORDER OF BOY SCOUTS"

AND THESE boys could pass out slip sheets on which could be the type taken from the local newspaper reading as follows:

"See Julian Eltinge at the.....Theatre today in

"THE WIDOW'S MIGHT"—with a big

M I G H T
Mimicry Impersonation Gripping Humorous Thrilling

WINDOW DISPLAY Ask your local window dressers to co-operate with you. One could have a figure dressed in handsome mourning apparel to represent a widow. This would give a good opportunity to display all kinds of rich mourning gowns, wraps and accessories, and you could have the widow followed by five men as follows:

- 1st—a soldier in uniform
- 2nd—a golfer in golf togs
- 3rd—a tennis player in tennis suit
- 4th—man in street dress
- 5th—man in evening clothes,

and a sign reading:

"YOU ALL KNOW THE POWER OF 'THE WIDOW'S MIGHT'—IT IS MIGHTY!"

It is to be seen at the.....Theatre on.....

Another window could have the figure of a stunning girl with a baby in her arms, and in this window could be displayed baby accessories with many suggestions for Christmas presents. This window could have a sign reading:

"If you were in love with a girl, and caught her sneaking into the apartment of a notorious crook with a babe in her arms, would you forsake her, or would you give her the benefit of the doubt?"

The answer is told in "THE WIDOW'S MIGHT," which is to be shown at the..... Theatre on.....

CAR CARDS Some advertisers think this class of advertising most effective, next to newspaper. Take a photograph of your lobby or window display and have it reproduced on a car card with a photograph of Mr. Eltinge down in one corner.

HOUSE ORGAN You could carry out this same plan on the cover of your House Organ for the days you are showing the picture.

NEWSPAPER ADVERTISING Offer to print a cut in the newspaper of the best window display and arouse interest in this way, not only of your patrons, but of the shop-keepers as well.

IF YOU WANT SPECIAL SUGGESTIONS, WRITE TO
EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, NEW YORK

JULIAN ELTINGE'S LIFE STORY

Julian Eltinge was born in Butte, Montana(but his parents moved to Boston, Mass., while he was still very young), and it was in that city that he went to school and spent the greater part of his childhood. He was forced to go to work at the early age of fourteen.

The story that he is a Harvard man doubtless owes its origin to the fact that Mr. Eltinge whose real name by the way, is William Dalton, belonged to the Boston Cadets, a military organization, many of the members of which were Harvard men. The cadets were in the habit of giving excellent amateur productions yearly, and it was at one of these, namely, "Miss Simplicity," that Julian Eltinge gained his first notoriety as a female impersonator. During his whole association with the Boston Cadets, Mr. Eltinge was working in a Boston wholesale house.

Subsequently he appeared in several vaudeville engagements, receiving sometimes as much as \$1,000 or \$1,500 a week. His success in vaudeville led him still another step up the ladder of success, and in "The Fascinating Widow" in the dual role of Mrs. Monte and Hal Blake, he scored a phenomenal success. This was at the Liberty Theatre, New York City, in 1911.

After touring in the same production until 1914, he appeared in "The Crinoline Girl," in the role of Tom Hale, at the Knickerbocker Theatre, also New York City. Mr. Eltinge continued in "The Crinoline Girl" until 1915 when he started in on his latest and greatest success, "Cousin Lucy," in which he has played until very recently when he followed the example of most of his fellow actors and succumbed to the lure of the motion picture.

Mr. Eltinge is appearing at theTheatre this week in his newest Paramount photoplay, "The Widow's Might," written for him by Marion Fairfax and directed by William C. de Mille.

Ad-cuts and Mats that "Get Across" — and Bring Something Back

A great firm giving merchandising counsel advertises that "Keeping everlastingly at it brings success." The fact that they have piloted thousands of concerns to success and have been successful themselves for many, many years lends credence to their assertion . . . By using these attractive, dominating cuts, and "keeping everlastingly at it" you, too, can attain that high measure of success that characterizes the concerns that consistently advertise.

EXHIBITOR'S THEATRE

Jesse L. Lasky, presents

JULIAN ELTINGE IN "THE WIDOW'S MIGHT"

By Marion Fairfax

Directed by William C. De Mille



Get a new viewpoint on eugenics! See a man mother a baby and give new impetus to the suffrage cause. All week at this theatre but come early.

Short Reel

Travelogue

Musical Program



We show the famous Paramount Pictures advertised in the Saturday Evening Post.

EXHIBITOR'S THEATRE "The Home of Paramount Pictures"

ADDRESS

*Jesse L. Lasky
presents*

Julian ELTINGE in "The Widow's Might"

*By
Marion Fairfax
Directed by
William C. De Mille*



A Paramount Picture

Stunning gowns stunningly worn are one of the features of this picture. And worn by a man, too. Some of the best known modistes on Fifth Avenue consistently patronize Mr. Eltinge's show to take notes about the gowns he wears. See them this week at this theatre.

Short Reel

Travelogue

Musical Program



We show the famous Parmaunt Pictures advertised in the Saturday Evening Post



They say that a prosperous man's business speaks for itself — it does, through its advertising.

EXHIBITOR'S THEATRE

"The Home of Paramount Picture's"

ADDRESS

Jesse L. Lasky
presents

Julian Eltinge

in

"The Widow's Might"

*By Marion Fairfax -
Directed by William C. De Mille*



A Paramount Picture



Captivates the Men

His disguise in this picture is so perfect that no one in his hotel recognized him as the "cowpuncher" who, a moment before, had just "come from the ranch." Don't miss this picture.

A man may be able to make a thing superlatively well but the world won't make a beaten track to his door unless it knows he has it. Do they know that you show Paramount Pictures?

MUSIC CUES

always obtainable
at your exchange.

EXHIBITOR'S THEATRE

ADDRESS

Jesse L. Lasky
presents

Julian Eltinge

in "The Widow's Might"



By
Marion
Fairfax
Directed by
William C.
De Mille

A Paramount Picture

Can a Man Mother a Baby?

He can take a try at it anyway, can't he? So you think it's funny, do you? Well you ought to be able to get a good laugh out of it then. All week at this theatre. Come on and laugh!

Short Reel Subject

Travelogue

Musical Program



The Saturday Evening Post ads. tell you to look for this trade mark. We show it.

EXHIBITOR'S THEATRE

"The Home of Paramount Pictures"

Jesse L. Lasky presents

JULIAN ELTINGE

in

"THE WIDOW'S MIGHT"

By Marion Fairfax

Directed by

William C. De Mille



JULIAN ELTINGE in
"The Widow's Might"
A Paramount Picture

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His Gowns Are Copied by Women

More than one great Fifth Avenue modiste has sat in the New York theatres copying the wonderful Parisian gowns worn by Julian Eltinge in his work. See them yourself this week at this theatre.

Short Reel Subject

Travelogue

Musical Program



We show the famous Paramount Pictures advertised in the Saturday Evening Post.

The best proof of the value of advertising lies in the fact that anybody who amounts to anything uses it.

Cover your town with this paper and you will fill
every seat on every performance



Three Sheet



One Sheet



One Sheet



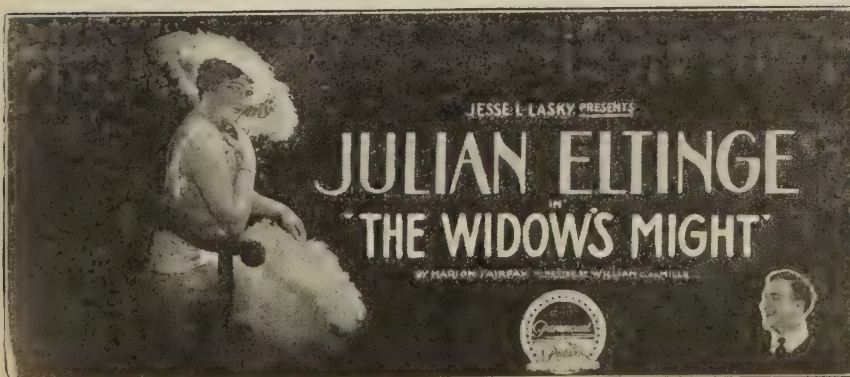
Three Sheet



Six Sheet



Six Sheet



Twenty-four Sheet

SLIDE



Press stories to be sent out a week or ten days in advance of the showing of "THE WIDOW'S MIGHT"

NEW METHOD OF FOOD CONSERVATION IN FILMS BY PARAMOUNT.

The producers of Paramount pictures are complying with Food Administrator Hoover's request to conserve edibles and even at the sacrifice of time have without exception observed the custom of serving imitation food in pictures. The notable exception occurs in "The Widow's Might," a new Paramount picture starring Julian Eltinge. In this picture an important scene occurs around a dinner table while the characters are eating. What to do was a problem, for the scene was too important to omit. Director William C. De Mille however, found a pleasant and profitable way out of the difficulty. This was to have the scenes taken at just about dinner time in the Maryland Hotel at Pasadena where the company was staying, and allow the entire company to enjoy the meal with not a cent nor a mouthful wasted while the camera man stored up the scene in his "little old box." "The Widow's Might" will be shown at the Theatre on

JULIAN ELTINGE AGAIN A WOMAN IN "THE WIDOW'S MIGHT."

Julian Eltinge, the famous Paramount feminine impersonator, who is appearing at the Theatre on is again taking the role of a woman in "The Widow's Might." This is a charmingly humorous story of the adventures of young Dick Tavish who sets himself up as a rancher, only to learn that an older hand at the game is going to beat him. How he wins out, with the help of a wig, a baby and an exceedingly pretty girl, makes an unexpectedly refreshing and original picture, which was directed by William C. de Mille.

The remarkable impersonator of fair women, Julian Eltinge whose third Paramount picture, "The Widow's Might" will be shown at the Theatre on has been mingling sight seeing with work while at the Paramount studios in the west. He has been to San Diego, Catalina Island, San Francisco, Big Trees and Lake Tahoe.

Julian Eltinge, the famous feminine impersonator, will be seen at the Theatre on in his latest Paramount picture, "The Widow's Might" a story written especially for him by Marion Fairfax and produced under the direction of William C. De Mille.

Many of the outdoor scenes were "shot" in beautiful Pasadena, California and it is said that the gowns worn by the star excel in gorgeousness and style, even those in his previous productions.

The popular feminine impersonator, Julian Eltinge, is to be seen in his latest Paramount picture, "The Widow's Might" at the Theatre on This is a fascinating story written especially for Mr. Eltinge by Marion Fairfax and directed by William C. DeMille. Mr. Eltinge is again given the opportunity to display his famous wardrobe of feminine finery and his talents as a female impersonator

The story is that of a young New Yorker who decides to dabble in ranching and narrowly misses being robbed by a notorious crook. How he succeeds in foiling the designs of this gentleman through the disguise of a woman, how the disguise gets him into lots of trouble with the girl he loves, but how he at length wins out and saves both his girl and the ranch, makes a story of fun and adventure throughout.

The cast supporting Julian Eltinge in his newest Paramount production, "The Widow's Might" is exceptionally good. It includes Florence Vidor, Gustav von Seyffertitz, Maym Kelso and James Neill among others. The play is a comedy-drama of the best type, written especially for Mr. Eltinge by Marion Fairfax and directed by William C. De Mille.

Press stories to be sent out a few days in advance or during the showing of "THE WIDOW'S MIGHT"

Julian Eltinge, the famous feminine impersonator, will be seen at the Theatre on in his newest Paramount photoplay, "The Widow's Might," a story written especially for him by Marion Fairfax and produced under the direction of William C. De Mille.

At the Theatre this week, Julian Eltinge, the famous feminine impersonator is appearing in his latest Paramount picture, "The Widow's Might," a fascinating photoplay written for him by Marion Fairfax, author of the scenario for "The Secret Game," "The Clever Mrs. Carfax," "Hashimura Togo," "Freckles" and many other Paramount pictures. "The Widow's Might" was directed by William C. de Mille.

Dick Tavish, as played by Julian Eltinge, the man who pays more dress-maker's bills for himself than any other in the world, and who wears some stunning new gowns in his latest Paramount picture, is an enterprising young New Yorker. He decides that 'there is money in cows' and establishes himself on a Western ranch.

How he is obliged to disguise himself as a woman in order to entrap the crook who is trying to steal his farm, and how he finally wins out against all sorts of odds, makes a thrilling and entirely humorous picture which is well worth the seeing.

"The Widow's Might" was written especially for Mr. Eltinge by Marion Fairfax and was directed by William C. de Mille, famed as director of both stage and screen versions of "The Warrens of Virginia;" director of 'Carmen' starring Geraldine Farrar; many pictures starring Blanche Sweet and others.

The cast that was chosen to support Mr. Eltinge in "The Widow's Might" is especially fine, including many of the players who have appeared in his former pictures, such as pretty Florence Vidor, Maym Kelso and James Neill.

Unsurpassed as a feminine impersonator on the stage, Julian Eltinge is now turning his attention to the screen or 'silent' drama and has already appeared in several Paramount photoplays. The newest of these, "The Widow's Might" will be shown at the Theatre on

"The Widow's Might" is the story of a young college man who wins out against the almost overwhelming efforts of some crooks and finally wins back his fortune as well as the girl he loves. "The Widow's Might" was written especially for Mr. Eltinge by Marion Fairfax. It was directed by William C. de Mille.

JULIAN ELTINGE'S DEBUT WAS WITH BOSTON CADETS

Julian Eltinge, the noted feminine impersonator, who is appearing in the Paramount photoplay, "The Widow's Might" at the Theatre, began his career almost by accident. There was to be a play, given by the Boston Cadets, an organization of which Mr. Eltinge was at that time a member - and some one was needed in a hurry to play the part of a young woman in "Miss Simplicity." Eltinge, having as his chief qualification a notably pink and white complexion, essayed the part and made such a success of it that he was never again allowed to appear on the stage as anything else but a woman, - and before long became prominent in amateur theatricals and later in the profession.

Julian Eltinge, America's popular feminine impersonator, who has temporarily deserted the stage for the screen, will appear at the Theatre on in his newest Paramount picture, "The Widow's Might."

This is a comedy drama, written especially for Julian Eltinge by clever Marion Fairfax, and allows the noted actor-actress to display his-her powers of mimicry to the best advantage.

The director, William C. de Mille, chose beautiful Pasadena as the scene of the outdoor bits and some of the views are exceptionally beautiful. The story was mostly supposed to happen at "Coronalta," a fashionable California resort, and Pasadena furnishes the scenery, the beautiful hotels and smartly gowned guests so necessary for the correct "atmosphere."

Dick Tavish decides to be a rancher, and the fact that he is the rankest New York "tenderfoot" that ever set foot in a prairie, does not deter him in the least. Dick, is no other than Julian Eltinge, the famous feminine impersonator, and the way he wins out on the ranch proposition, of course, through the disguise of a woman makes an extremely enjoyable picture which will be shown at the Theatre on This is "The Widow's Might." This was written for him by Marion Fairfax and directed by William C. de Mille.

Julian Eltinge, the ever-popular Paramount impersonator of feminine roles, will be seen at the Theatre on in his latest photoplay, "The Widow's Might," a story written especially for him by Marion Fairfax and directed by William C. de Mille.

the winter
1715

For Exhibitors' information or house organ, — the players and the story of "THE WIDOW'S MIGHT"

Dick Tavish (Julian Eltinge), is an enterprising young New Yorker who decides there 'is money in cows' and establishes himself as a rancher. After the novelty of this existence has worn off, he finds himself very lonely in spite of the occasional visits of his neighbors, Pete and Red.

It is perhaps partly because of his loneliness that he falls in love with the idealized head of a girl on a fancy calendar sent out by a Chicago firm, whose president happened to be an old class mate of his. He writes his friend about the girl appearing on the calendar and learns that she is the beautiful Irene Stuart who is making such a sensation at Coronado, a nearby fashionable resort.

When, soon after, Dick learns that he must go to Coronado to see Horace Hammond, the man who sold him his ranch and whom he believes has put over a crooked deal, he is delighted for he realizes that he will see Irene Stuart with whose picture he is in love, as well as getting a clear title to his ranch by proving Hammond a crook.

We next see Dick accompanied by Red, his pal, registering in the lobby of the hotel at Coronado. Irene sees him and recognizes him as the man who had admired her picture for the President of the company was her friend as well as Dick's old class mate and had told her of the rancher's admiration of her picture.

Dick's first interview with Hammer is very unsatisfactory, but he resolves to bide his time. While they are talking, Irene, in another part of the hotel, finds a stray baby at her door with a note asking her above all things not to send it to an institution. The whole thing is a plot of one of the hotel maids to blackmail the rich guests. Irene wants to keep the baby, but is prevented by her worldly and very prim aunt, Mrs. Pomeroy Pomfret who sends her down to dinner, bidding her leave the baby for the present, for they have an important dinner engagement with the rich Mr. Hammer.

While this is going on in Irene's rooms, Dick has finished his interview and he and Red are having a consultation about Hammer. Red opines that if they could only get hold of some papers of Hammer's they could prove his guilt. Dick impulsively starts down the fire escape to open Hammer's safe. Unfortunately, he is almost caught by Hammer himself and Irene, who have returned to Hammer's rooms. The latter has promised to help Irene take care of the baby, which she mentions only as a "foundling," and has come back to get some money from his safe.

Dick escapes by a narrow margin by popping into the nearest room on the fire escape — which happens to be that of Irene's aunt. Here he runs into the secret of her life — her wig! Hearing people coming to look for him, Dick has only time to clap this on his head, wrap himself in an evening coat of Mrs. Pomfret's and tell the searchers that the thief went in an opposite direction.

Next he frightens Mrs. Pomfret into introducing him as her friend, the Princess Martini, traveling incognito (for there was no 'princess' registered and he wished to avoid too close questioning.) Thus it is that he continues his stay at the hotel as the 'Princess,' entirely captivating the men, especially Hammer, and taking charge of Irene's foundling for her. His efforts along this line are humorous in the extreme.

It is only when Dick is accused by the unscrupulous maid, first of being the baby's mother, and later, when he has revealed his identity, as its father, that matters come to a crisis.

Dick has now enough evidence to convict Hammer through his valet, and he decides to return to the ranch with the baby, of which he has grown too fond to part. Before going, however, he returns Mrs. Pomfret's wig and send the suspicious Irene a note, saying that if she chooses to believe the ignorant maid all right — but in his country people take their friends for granted, adding that if she'll take him that way, she'll find his address at the top of the page. Needless to say — Irene takes him — for granted.

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